

BIBLIOTHECA AEGYPTIACA I

ALAN H. GARDINER

LATE - EGYPTIAN STORIES



BRUXELLES - 1932

ÉDITION DE LA FONDATION ÉGYPTOLOGIQUE
REINE ÉLISABETH

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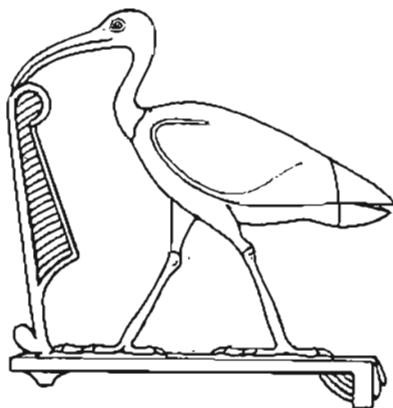
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REINE ÉLISABETH

To
WLADIMIR GOLÉNISCHEFF
IN OLD FRIENDSHIP

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INTRODUCTION

4. GENERALITIES

Aim and scope of the work. The attempt has been here made to provide, within the covers of a single volume, accurate transcripts of all known Late-Egyptian stories and fragments of stories. This volume is addressed to two classes of reader, in the first place to students as yet unfamiliar with the study of the Egyptian language as written under the Ramessides, and in the second place to experts who, it is hoped, may find it a trustworthy and handy book of reference. The interests of the former class have been considered, for example, in those notes which turn upon the eccentricities of Late-Egyptian orthography, and also in the order in which the separate items have been presented. The first place has been accorded to the Tale of the Doomed Prince on account of its simplicity of diction and its relative freedom from textual errors. The Story of the Two Brothers follows, partly as a concession to the old habit of teachers of the Egyptian language, and partly because it is complete from start to finish ; however, the more it is studied, the deeper-seated and more impenetrable its corruptions of reading will be found. The Tale of the Blinding of Truth, here given in its *editio princeps*, is a narrative closely akin to the last in style, and is good material for the beginner despite the loss of the earlier portions. The story entitled « The Contendings of Horus and Seth », recently published elsewhere for the first time, belongs linguistically and intrinsically to the most important texts we possess, and the sole reason for which it is unlikely to displace the d'Orbiney papyrus as the doorway for initiation into the mysteries of Late-Egyptian is the stark indecency of part of its narrative. The Misfortunes of Wenamun may well claim the palm as the most fascinating of all Egyptian tales, but the difficulties of its argumentative portions are beyond the powers of novices. After this follow the fragments, the Legend of Astarte at their head as the earliest, and the Taking of Joppa as the next earliest. The remaining items are but sorry scraps of stories, all the more tantalizing because of the inherent interest of their subjects. No one will question the propriety of including all the pieces above-mentioned in a book of Late-Egyptian stories. It is true that the tale of Wenamun has been claimed for actual history, but its vivid manner and its dialogues definitely forbid that view ; at best this narrative is fiction founded upon fact, and the Story of Sinuhe suggests itself as an earlier parallel. Two possible candidates for admission have, I think rightly, been excluded. The fragment in Turin recounting the dispute between the Head and

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the other members of the Body is not a story in the sense here intended. It narrates, indeed, the incidents of a trial, but apart from this it has no plot, and there is a complete absence of dramatic elements. The stela concerning the healing of the princess of Bakhtan is more a piece of religious propaganda than a work of fiction. Moreover, it is written in hieroglyphic upon stone, and so differs from all the other compositions here dealt with.


That class of reader to whom the texts included in this volume have long been familiar will look, and I hope will not look in vain, for improved readings and advances in interpretation. No pains have been spared to secure these ends. The present editor has been particularly well placed as regards opportunities for study, the great majority of the manuscripts being domiciled in London. There are, indeed, only two texts in this volume, namely Wenamūn and the Turin fragment of Khensemhab, which have not been consulted in the original. In the former case Russian colleagues supplied photographs which went far towards making recourse to the original superfluous, and in the second case it is unlikely that I could have improved much on the edition published by Dr. Černý, the discoverer of the fragment.


My obligations in connection with this book are manifold. In the first instance the gratitude of all is due to M. Capart, the enterprising Director of the Fondation Reine Élisabeth. Egyptologists will recognize the great merit he has acquired in shouldering the responsibility of the *Bibliotheca Aegyptiaca*, and I myself am particularly indebted to him for conferring upon me the honour of inaugurating the series. To the Directors of the museums where I have collated papyri or ostraca, namely Berlin, Florence, Vienna, the Louvre, and Brussels, I am also deeply indebted, but above all to Mr. Sidney Smith, the new Keeper of Egyptian and Assyrian Antiquities in the British Museum. He and his assistant Mr. S. R. K. Glanville have afforded me every possible facility for studying the papyri under their care. Without the photographs provided by Professor Golénischeff and Dr. Lourie, my edition of Wenamūn could have improved but little upon the excellent copy published in the *Recueil de Travaux* by the former, though Professor Erman placed at my disposal a collation of that copy made by him many years ago when the papyrus was temporarily deposited in Berlin. To Mr. Chester Beatty I gratefully acknowledge the permission to reproduce the text of his great papyrus No. I in this cheaper form, and both he and the Trustees of the British Museum have laid me under an obligation by allowing me here to print the story of the Blinding of Truth for the first time. In connection with the Astarte papyrus, my friend Dr. Ludlow Bull of New York was good enough to intercede with Miss Greene, the librarian of the Pierpont Morgan Library, to send the original across the Atlantic for my study. Thanks to Dr. Ibscher, who re-arranged the fragments with his accustomed skill, great benefit was derived from this most liberal concession. Mr. Fairman re-collated the D'Orbiney

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papyrus with my autographed copy, and I had the advantage of examining the photographs of Wenamūn together with Dr. Černý. Last of all, my personal assistant, Mr. R. O. Faulkner, has read and re-read both manuscript and proofs, hereby saving me from many a slip or worse.

The Text. The direction and relative position of the signs as found in the original manuscript have been preserved in all cases. The whole has been divided up into sentences, or sentence-like groups of words, in order to facilitate reading; but I regret to say that no very consistent practice has here been evolved. The method of transcription employed has been explained and defended in my article entitled *The Transcription of New Kingdom Hieratic*, in *Journ. of Eg. Archaeology*, XV, 48. Restorations have been admitted to the main text only when, in the Editor's opinion, they can rank as practically certain. The only other alterations of the MS. readings that have been allowed are (1) the insertion in their place of the scribe's own superlinear corrections, e. g. *Doomed Prince* 4, 4, and (2) the omission of signs repeated by dittography, e. g. *Blinding of Truth* 8, 5.

Lacunae are indicated by cross-hatching . In the case of small losses, the lacunae are shown in their actual proportions. Elsewhere, one means or another has been found to indicate the extent.

Damaged signs are likewise hatched in those portions where they are defective, e. g.  indicates that the bird's head is missing.

Restorations are in square brackets [].

Conjectural emendations (these, as aforesaid, are relegated to the notes) are enclosed in pointed brackets < >.

A small " above a hatched sign or simple cross-hatching indicates the presence of traces in the original. If these traces are insufficient to identify the sign, this is included in square brackets as a restoration.

A small ^{pr} above a sign means that the reading given is to be taken as probably correct.

A small ^{sic} above a sign signifies that, though unexpected, the sign stands in the original as marked.

The small letters ^{a, b, etc.} above the line refer to the notes on the right-hand pages.

Words or signs which the original MS writes in red are underlined; verse points • are always in red unless otherwise stated.

The symbol ←→ is employed where there are duplicate texts (e. g. Khensemhāb, p. 90 of this book) to indicate that the signs or sentences separated thereby followed one another in the original without any break.

The Notes have as their purpose two closely interconnected aims, firstly to explain what stands in the original, and secondly to indicate what ought to stand

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there. Accordingly, doubtful readings are here discussed, restorations defended, and conjectural emendations proposed. Since the requirements of the student had to be borne in mind, orthographic peculiarities are not seldom commented upon, and in some cases such comments approximate to philological notes. It has not, however, been intended to anticipate here the work of commentation, which will, it is hoped, be continued ere long in another volume. I seize this opportunity of saying that a complete vocabulary of these stories is in preparation.

As regards restorations and emendations, it is right that I should put on record my scepticism as to what is possible in this direction. The late Professor Grenfell long ago told me that the Greek papyri seldom confirm the conjectures of scholars, and that the testimony from that source suggests the advisability of extreme caution. This verdict agrees with my own experience in the Egyptian field. Nevertheless, it is our duty to interpret as best we can the texts which we possess, however corrupt and unintelligible they may be. In doing so, however, I feel it imperative to distinguish carefully between the restorations which it seems safe to incorporate in the text and those more desperate suggestions which are reserved for the notes.

The abbreviated titles of books or periodicals quoted in the notes are those usually employed in Egyptological literature. The following may be noted :

JE.A. *Journal of Egyptian Archaeology*, 17 vols., London (Egypt Exploration Society), 1914-1931.

Proc. S.B.A. *Proceedings of the Society of Biblical Archaeology*, 40 vols., London, 1879-1918.

Rec. de Trav. *Recueil de Travaux relatifs à la philologie et à l'archéologie égyptiennes et assyriennes*, 40 vols., Paris, 1870-1923.

Z.ÄS. *Zeitschrift für ägyptische Sprache und Altertumskunde*, 67 vols., Leipzig, 1863-1931.

B. THE PARTICULAR STORIES

Under this head it seems unnecessary to do more than give such information as will be immediately helpful to the reader. The books mentioned in each case will enable him, if he so desire, to follow up the literature connected with each particular piece. More complete bibliographies will be found in G. Maspero, *Les Contes populaires de l'Égypte ancienne*, 4th edition, Paris (no date), in A. Erman, *Die Literatur der Ägypter*, Leipzig, 1923 (English translation by A. M. Blackman under the title *The Literature of the Ancient Egyptians*, London, 1927), and in G. Roeder, *Altägyptische Erzählungen und Märchen*, Jena, 1927.

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I. THE TALE OF THE DOOMED PRINCE

From Pap. 10060 in the British Museum, more commonly known as Pap. Harris 500. The *recto* of this papyrus, i. e. the side on which the horizontal fibres lie uppermost, contains a collection of love-songs. The Doomed Prince is on the *verso*, where it is preceded by the story of the Taking of Joppa (No. VII below). G. Möller judged the date of the MS. to be the end of the reign of Sethos I or the first years of Ramesses II, see *Zeitschrift für äg. Sprache*, LVI, 42. The hieratic text is written in a small crabbed hand, ill-suited to the purposes of the learner. Consequently, it is only from the standpoint of the language employed that this text is desirable as an introduction to Late-Egyptian literature. The hieratic is available in the excellent photographic plates of the official publication entitled *Facsimiles of Egyptian Hieratic Papyri in the British Museum*, by (Sir) E. A. Wallis Budge, second series, London, 1923, Pls. XLVIII-LII (Pl. XLVIII, headed Column 1 in the publication, is page 4 of the *verso* and is so numbered in my text). A hand-facsimile made from the published photographs is obtainable at small cost in G. Möller, *Hieratische Lesestücke für den akademischen Gebrauch*, 2nd part, 2nd edition with corrections by K. Sethe, Leipzig, 1927, pp. 21-4. This hieratic reading-book is invaluable to beginners, who will also consult the former scholar's *Hieratische Paläographie*, vol. II, Leipzig, 1909. Important new readings were given by T. E. Peet in *Journ. of Eg. Archaeology*, XI, 338, who simultaneously published a new translation, *op. cit.*, XI, 227. Reference is made to these in my notes, as well as to the original edition of the text by G. Maspero in *Études Égyptiennes*, Paris, 1879, vol. I, p. 1. Other authorities quoted are H. P. Blok, *De beide volksverhalen van Papyrus Harris 500, verso*, Leyden, 1925, and for the end of the tale, W. Spiegelberg's article in *Zeitschrift für äg. Sprache*, LXIV, 86.

II. THE TALE OF THE TWO BROTHERS

From Pap. 10183 in the British Museum, usually known, from its former owner, as the D'Orbiney papyrus. This manuscript was written by the scribe Ennana, who was a pupil of the scribe of the treasury of Pharaoh Kageboi, see p. 29, in the colophon. Both lived under Sethos II and his predecessor, and what is known of their personalities is recounted in the article by A. Erman, *Die ägyptischen Schülerhandschriften*, in the *Abhandlungen der preussischen Akademie der Wissenschaften*, 1925 (phil.-hist. Klasse, Nr. 2), especially pp. 20-23. The D'Orbiney papyrus was written while Sethos II was still only Crown prince. The scribe Ennana wrote a beautifully clear uncial literary hand, admirably copied by J. Netherclift in the lithographed plates of the *Select Papyri in the Hieratic Character from the Collections of the British Museum*, Part II, London, 1860, Plates IX-XIX, and hence reproduced in G. Möller, *Hieratische Lesestücke*, Part II, pp. 1-20, for which see above under I; no Ramesside papyrus is better

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adapted for the student's first exercises in the reading of hieratic. F. Ll. Griffith published some excellent notes on the reading of damaged passages in *Proceedings of the Society of Biblical Archaeology*, XI, 161 foll., and 414 foll. These have been much utilized in my notes, where reference is made also to restorations by Möller and Sethe in the above-quoted book by the former, as well as by W. N. Groff in his *Étude sur le papyrus D'Orbiney*, Paris, 1888.

III. THE BLINDING OF TRUTH BY FALSEHOOD

From Pap. Chester Beatty, No. II, in the British Museum. To be published a year or two hence in facsimile and transcription by the Trustees. No account of this manuscript having yet appeared in print, some details must be mentioned here. The complete portion consisted of a roll, 66 cm. long and only 10 cm. in height, inscribed upon both sides. Simultaneously with this was acquired a large number of fragments, mostly small, which were gradually built up into a number of new pages, in the main by my own efforts, though the final touches were given later by Dr. Ibscher. As now mounted the papyrus measures 1 m. 39 cm. The text was written in pages of from 6 to 8 lines apiece (however, probably 9 on p. 1), with rubrics and (down to 8,3) red verse-points. The beginning is lost, and of the first preserved page only the end of some lines remain. Page 2 shows numerous lacunae, but is not nearly as defective as page 3, of which very little is left. Page 4 has been reconstructed almost in its entirety. With page 5 we have already passed the beginning of the complete roll, which shows two more perfect pages on the *recto*, i. e. on the side where the horizontal fibres are uppermost. At the end of page 7 the text doubles back upon itself along the *verso*, which consists of four considerably wider pages, the last of them (page 11) being extremely defective. The conclusion of the story is marked off by a vertical line from the nearly blank portion of the papyrus to the left of it. Here there are merely a few numbers and the remains of a date, clearly part of some accounts.

IV. THE CONTENDINGS OF HORUS AND SETH

From the *recto* of Papyrus No. 1 in the collection of Mr. Chester Beatty, London. It is needless to describe the manuscript again, since full details will be found in my recent volume entitled *The Library of A. Chester Beatty. Description of a Hieratic Papyrus with a mythological Story, Love-Songs, and other miscellaneous Texts*, London, 1931. The Papyrus was written at Thebes under Ramesses V in an accomplished literary hand, well-adapted for students who desire to learn hieratic. The aforementioned edition exhibits the original in photographic facsimile. The transcription here given was made entirely anew for the present book, and contains a few minute improvements upon the text already published.

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V. THE MISFORTUNES OF WENAMÜN

From a papyrus formerly in the collection of W. Golénischeff, now in the Moscow Museum. It was discovered together with two other literary papyri (firstly a composition of obscure intent still unpublished, and secondly the Golénischeff Glossary, of which some account was given in *Zeitschrift für äg. Sprache*, XL, 101) at el-Hîbeh in Middle Egypt. The date is the early Twenty-first Dynasty. Only a part of the first page has been published in photographic facsimile by Golénischeff in the volume of memoirs offered to M. de Rosen by his pupils in 1898; this article contained a translation into Russian. A hieroglyphic transcript was subsequently given by Golénischeff in *Recueil de Travaux*, XXI, 74, together with a French translation. Other studies of importance were those by W. Max Müller in his *Studien zur vorderasiatischen Geschichte*, in *Mitteilungen der vorderasiatischen Gesellschaft*, 1900, 1, and by A. Erman, *Eine Reise nach Phönizien im 11. Jahrhundert vor Christi*, in *Zeitschrift für äg. Sprache*, XXXVIII, 1. The present transcript is based upon small but distinct photographs given to me by Golénischeff, compared with that scholar's own publication and the collation thereof made for the purposes of the Berlin Dictionary by Erman (see above p. 2). Great assistance was afforded, at the last moment, by some larger photographs which I owe to the courtesy of Dr. Lourie, of the Hermitage Museum in Leningrad. There had been great doubt about the position of the fragmentary page which Golénischeff considered to follow the longer strips called by him pages 1 and 2. Erman had already recognized that this much damaged fragment narrated events belonging between the contents of the two separate portions remaining from page 1. A re-examination in Moscow made by Dr. Lourie confirmed Erman's view. I extract the following passages from Lourie's letter of 15th September, 1931: « All we have of this papyrus must be considered as two pages nearly equal in size, so that we must read thus: I, 1-27, then Gol. III, 1-14, then I, $x+1$ to I, $x+24$. All this makes the first page. » After explaining that II, 1-83 constitutes the second page, Lourie continues: « I have also looked at the gummed places. The papyrus consists of nearly equal pieces gummed together, each of which is about 18 cm. high. » Finally he adds « On the top of Gol. p. 3 there are the remains of such a gummed place, and all this fragment is 18.5 cm., just the size of a piece between two gummed places. » A subsequent letter made clear what I had not understood from the above remarks, namely that Lourie himself had recognized the true state of affairs as described below in the note at the foot of p. 63. Golénischeff's page 3 fits exactly into the place between 1,24 and 1, $x+1$, so that no single line of the long strip constituting page 1 is completely lost. Clearly the priority for this discovery belongs to Dr. Lourie, though its confirmation by so able a technician as Dr. Ibscher is of great value. Henceforth it will be advisable to adopt the consecutive numeration of the lines on page 1,

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and to abandon the more complicated numbering hitherto used. Page 1 is now seen to have contained 59 lines of text, while page 2 has 83. A third page will have given the conclusion of the tale. The handwriting is clear and fine, abounding in those superfluous dots and dashes which become frequent only after the close of Dyn. XX. The text is written across the breadth of the papyrus, i. e. over the vertical fibres, instead of along its length, as in the case of all other Late-Egyptian tales. The same method is adopted in a few other papyri of about the same date, or rather earlier, e. g. *Anastasi VIII* in the British Museum, and the Decree in favour of Neskmons in Cairo. For the two lines on the *verso* see p. 76. This story differs from all others in this book in its freedom from conventional formulae and in its employment of the vernacular without admixture of traditional forms. It is extraordinarily correct in its text and orthography, and for this reason, as for many others, has the greatest possible importance for the study of Late-Egyptian idiom.

VI. THE ASTARTE PAPYRUS

Now preserved in the Pierpont Morgan Library in New York. For the circumstances which have enabled me to give here as consecutive a text as the fragments permit, see above p. 2. Admirable photographic facsimiles of the fragments are given in P. E. Newberry, *The Amherst Papyri*, London, 1899, Pls. XIX-XXI, and an earlier transcript by W. Spiegelberg will be found in *Proceedings of the Society of Biblical Archaeology*, XXIV, 41. Full details will be found in a forthcoming article of my own in the volume of essays dedicated to Professor F. Ll. Griffith, with two collotype Plates. Here only a brief statement is necessary. The larger fragments belong to the two first pages of the tale; after this only imperfect remains of the bottom lines are preserved. Evidently the story was a very long one, consisting of at least fifteen pages on the *recto* and five or six more on the *verso*. The present height of page 2 is 27 cm., and to this a few centimeters must be added to obtain the original height. The date is likely to be the reign of Harehab. For the student the importance of this fragmentary tale consists in the fact that it presents Late-Egyptian in its oldest and most correctly spelt form.

VII. THE TAKING OF JOPPA

This fragmentary story occupies the first three pages of the *verso* of Pap. Harris 500 in the British Museum. A sufficient account of the MS. and of its publications has been given above under I (The Tale of the Doomed Prince), and it is useless to repeat what was there said. Both tales are treated together in the books and articles by Maspero, Peet, and Blok enumerated in the same place.

The beginning of this tale is lost, and its middle parts are very defective. On the other hand, the end is complete, and is followed by a colophon.

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VIII. THE QUARREL OF APOPHIS AND SEK-NENRĒ

Only the beginning of this tale is preserved, and the sole MS. to which we owe our knowledge of it is riddled with lacunae and textually corrupt into the bargain. Pap. Sallier I of the British Museum collection, where it now bears the number 10185, is a miscellany of model letters and the like of a kind common in the Rameside material. A full bibliography up to the date of that book's appearance is given in Maspero, *Les Contes populaires*, 4th edition, 288-9. Since then, however, a photographic facsimile has been published in *Facsimiles of Egyptian Hieratic Papyri in the British Museum*, by (Sir) E. A. Wallis Budge, second series, London, 1923, Pls. LIII-V. Nevertheless these plates do not altogether replace the admirable facsimile made by J. Netherclift ninety years ago and published in *Select Papyri in the Hieratic Character from the Collections of the British Museum*, London, 1841, Pls. I-III, more especially since the papyrus itself seems to have suffered some damage in the interval. Reference is made in my notes to the transcript given by Maspero in *Études Égyptiennes*, Paris 1879, I, 195 foll., and to the translation, based on a careful revision of the text, by B. Gunn and myself in our article entitled *The Expulsion of the Hyksos*, in *Journ. of Eg. Archaeology*, V, 36 foll. A later translation is that of Erman, *Literatur*, 214 foll. For the purposes of the present edition the original has been re-studied minutely, but my efforts to deal with the much rubbed misplaced fragments have been only partially successful. The tale breaks off abruptly after the third line of the third page. A curious and inexplicable trait is the repetition, in the same handwriting, of 3, 1-3 on the *verso* of pages 2-3. The papyrus dates from the reign of Menephtah. All necessary details with regard to the handwriting and so forth will be found in the publications above-mentioned.

IX. KHENSEMHAB AND THE SPIRIT

The fragments of this story are known from five potsherds in different European Museums. Of these, all but the Louvre sherd can be placed in their right relative positions, and form an almost or quite continuous text. How much is lost before the Turin fragment opens is unknown. The Turin and Vienna texts overlap, and consequently have been here taken together as section A. It will be seen from the note on Vienna, 10 that the longer Florence fragment may possibly be separated from the last word of the Vienna sherd only by a few signs, but since the matter is not certain, the Florence potsherds, which are in the main duplicates and end at the same point, have been classed as section B. Section C, consisting of the Louvre fragment, stands alone. Its narrative seems to tell how the high-priest Khensemhab, following up the indications given by the Spirit, joyfully welcomes back the men whom he had sent to discover the latter's tomb. This quest has been successfully accomplished, and on the next day an official of the temple of

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Amūn is sent for, presumably to receive instructions concerning the promised restorations. Even thus much is doubtful, however, though Erman (*Literatur*, 222) reaches the same conclusion, as against Maspero (*Contes populaires*, 296), who placed the Louvre potsherd at the beginning of the tale, and conceived it to relate Khensemhab's search for a suitable site to place his own tomb. Long conversations may have passed between Khensemhab and the Spirit before the practical steps recounted in the Louvre text were embarked upon. If the view here advocated be correct, the last line of the Louvre potsherd cannot be far removed from the end of the tale.

Some details must now be given concerning the individual fragments, the originals of which have all, with the single exception of the Turin text, been carefully collated by myself.

1. The Turin potsherd, number unknown, measures about 17.5 by 15.5 cm., and is written in a hieratic handwriting of a not specially literary character dating from Dyn. XIX or XX. Published in photographic facsimile and hieroglyphic transcription by J. Černý in *Revue de l'Égypte ancienne*, I, 222.

2. The Vienna potsherd, number 3722a, was published by E. von Bergmann in *Hieratische und hieratisch-demotische Texte der Sammlung ägyptischer Alterthümer des allerhöchsten Kaiserhauses*, Vienna, 1886; retouched photograph on Pl. IV; transcription and translation, p. vi. It is part of a large jar of red ware with a cream-coloured slip. Some lines might be lost at the top, but there is a blank space below line 10. Only the beginnings of lines are left. Rubrics in lines 2-3, but no verse-points. Written in a rough hieratic hand, probably of Dyn. XIX. Size 20 by 13 cm.

3. 4. The Florence potsherds 2616 and 2617 are apparently copied from the same original, and presumably were discovered at the same time and place, since their readings are closely similar and 2617 contains the latter portion of the text of 2616. Both were published in hieroglyphic transcription and with hand-copies of the hieratic by W. Golénischeff in *Recueil de Travaux*, III, 3 foll. Some divergent readings are given by G. Maspero, *op. cit.*, III, 7. Both are parts of buff-coloured jars, 2616 about 30 cm. high, and 2617 having a height of 27.5 cm. The former is written in a smallish literary hand without rubrics or verse-points; it is much rubbed in parts. The latter is in a large careless handwriting, with rubrics and red verse-points in the first three lines.

5. The Louvre potsherd 667+700 is of red ware covered with a buff slip. The height is 19 cm., and the breadth of the longest lines is about 27 cm., measured over the convex surface. Written in a good literary hand of Dyn. XIX. The small fragment 667, containing the beginnings of lines 1-3, has now been joined to 700, with eight more lines, of which lines 5-6 may be nearly complete, while the rest

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diminish in size as the end is approached. All beginnings of lines are preserved. Something may be lost at the top, but line 11 was the last. Though the text had often been mentioned previously, a hieroglyphic transcription was first published in 1894 by W. Spiegelberg, *Recueil de Travaux*, XVI, 31.

X. CONCERNING A KING AND A GODDESS

The very scanty remains of this story are found on scraps of papyrus preserved in the Museums of Berlin and Vienna. These obviously belonged to one and the same roll; both are inscribed upon the *verso* as well as upon the *recto* and both exhibit the same exceptionally angular literary hand, doubtless from Dyn. XIX; both, moreover, resemble one another in regard to their rubrics and in the fact that all numerals are written in red. It seems impossible to judge whether the Berlin fragment preceded the Vienna fragment on the *recto*, as I have assumed in my text; the opposite may well have been the case. But whichever alternative be adopted, it lies in the nature of things that the order of the *recto* will have been reversed in the case of the *verso*. This is a consequence of the fact that, when the scribe reached the end of the *recto*, he turned over his papyrus horizontally, and continued writing back in the direction of the beginning of the papyrus, as viewed from the standpoint of the *recto*. Hence either the present arrangement is correct, or else we must substitute for it the sequence A, Vienna, *recto*; B, Berlin, *recto*; C, Berlin, *verso*; D, Vienna, *verso*. As usual, the name *recto* is given to that side on which the horizontal fibres are uppermost. The Berlin text (Pap. No. 3020) has not hitherto been published, though it is translated both in the handbook *Aus den königlichen Museen*, Berlin, 1899, p. 42, and in A. Erman, *Die Literatur der Aegypter*, 222-3. The bottoms of the pages are lost. The dimensions of the fragment are height 16 cm., breadth 18 cm. The portion of the papyrus in Vienna bears the number 36, and contains the lower parts of pages. The height is 19 cm., the greatest breadth is 14.5 cm. The fragment is very much rubbed and stained. Being fastened in a frame to the wall in a very bad light, it was very difficult to collate, and my copy cannot be regarded as wholly satisfactory. A transcription is given in E. von Bergmann, *op. cit.*, p. v, and a facsimile of the *verso* (not the *recto*, as stated by von Bergmann) in Pl. IV of the same work.


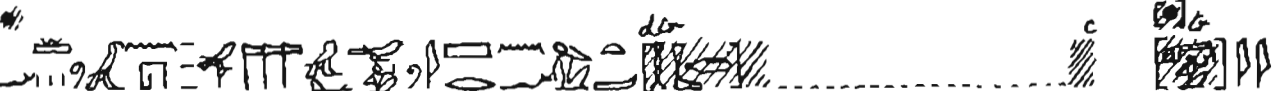
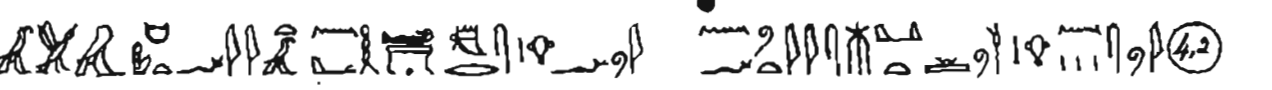
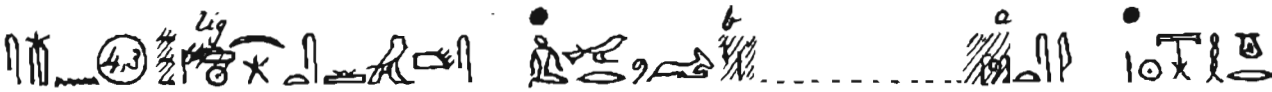


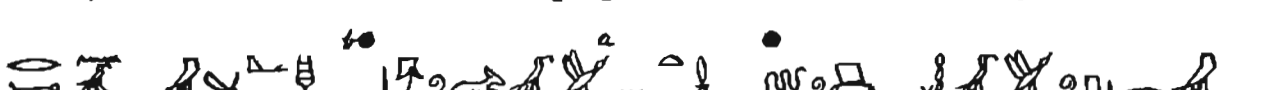
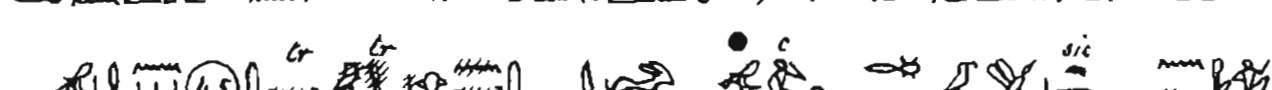
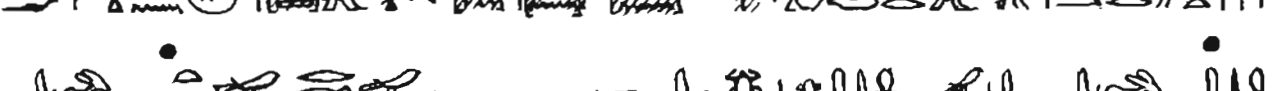
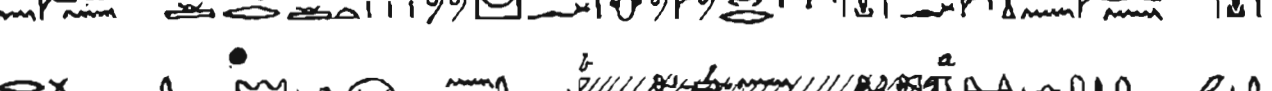
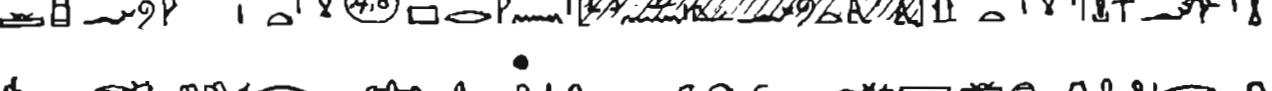
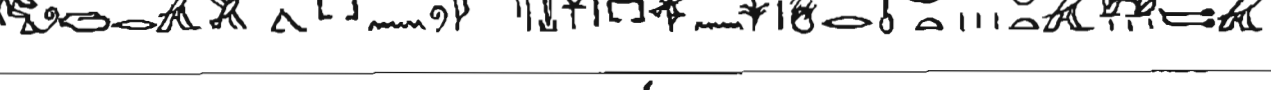
XI. FROM AN UNIDENTIFIED TALE

A flake of limestone, probably from Dêr el-Medîneh, which bears the number E 6428 in the Brussels collection, and contains some words from an unknown story. I have here transcribed as much as is still legible for the sake of completeness. Dyn. XIX or XX.


LATE-EGYPTIAN STORIES













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


I. The Tale of the Doomed Prince, from Pap. Harris 500, verso.



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N.B. For the purpose of estimating the lacunae, ~~mm~~ of the original must be reckoned as requiring 5mm.






















4,1. ^a So Feet rightly, a miswriting of 9 , cf. Orb. 1,1. ^b Not quite of the normal shape, particularly 1; nevertheless certain.

^{c-d} 37mm. At the beginning [] seems likely, since this follows the opening formula in Orb. 1,1. Perhaps restore []          ], though this seems a little too much.

4,2. ^{a-b} 26mm. A downward turned edge has been straightened at the end of the lacuna, and now shows  to be impossible. The strokes are rather far apart for ;  seemed just possible.

4,4. ^{a-b} A correction above the line, in which  immediately follows .

^c  is here without the uraeus.

4,5. ^{a-b} 40mm.                      For this restoration see 5,4. So Blok, slightly modifying Maspero's restoration.

^c ^d ^e ^f ^g ^h ⁱ ^j ^k ^l ^m ⁿ ^o ^p ^q ^r ^s ^t ^u ^v ^w ^x ^y ^z ^{aa} ^{ab} ^{ac} ^{ad} ^{ae} ^{af} ^{ag} ^{ah} ^{ai} ^{aj} ^{ak} ^{al} ^{am} ^{an} ^{ao} ^{ap} ^{aq} ^{ar} ^{as} ^{at} ^{au} ^{av} ^{aw} ^{ax} ^{ay} ^{az} ^{ba} ^{bb} ^{bc} ^{bd} ^{be} ^{bf} ^{bg} ^{bh} ^{bi} ^{bj} ^{bk} ^{bl} ^{bm} ^{bn} ^{bo} ^{bp} ^{bq} ^{br} ^{bs} ^{bt} ^{bu} ^{bv} ^{bw} ^{bx} ^{by} ^{bz} ^{ca} ^{cb} ^{cc} ^{cd} ^{ce} ^{cf} ^{cg} ^{ch} ^{ci} ^{cj} ^{ck} ^{cl} ^{cm} ^{cn} ^{co} ^{cp} ^{cq} ^{cr} ^{cs} ^{ct} ^{cu} ^{cv} ^{cw} ^{cx} ^{cy} ^{cz} ^{da} ^{db} ^{dc} ^{dd} ^{de} ^{df} ^{dg} ^{dh} ^{di} ^{dj} ^{dk} ^{dl} ^{dm} ^{dn} ^{do} ^{dp} ^{dq} ^{dr} ^{ds} ^{dt} ^{du} ^{dv} ^{dw} ^{dx} ^{dy} ^{dz} ^{ea} ^{eb} ^{ec} ^{ed} ^{ee} ^{ef} ^{eg} ^{eh} ^{ei} ^{ej} ^{ek} ^{el} ^{em} ^{en} ^{eo} ^{ep} ^{eq} ^{er} ^{es} ^{et} ^{eu} ^{ev} ^{ew} ^{ex} ^{ey} ^{ez} ^{fa} ^{fb} ^{fc} ^{fd} ^{fe} ^{ff} ^{fg} ^{fh} ^{fi} ^{fj} ^{fk} ^{fl} ^{fm} ^{fn} ^{fo} ^{fp} ^{fq} ^{fr} ^{fs} ^{ft} ^{fu} ^{fv} ^{fw} ^{fx} ^{fy} ^{fz} ^{ga} ^{gb} ^{gc} ^{gd} ^{ge} ^{gf} ^{gg} ^{gh} ^{gi} ^{gj} ^{gk} ^{gl} ^{gm} ^{gn} ^{go} ^{gp} ^{gq} ^{gr} ^{gs} ^{gt} ^{gu} ^{gv} ^{gw} ^{gx} ^{gy} ^{gz} ^{ha} ^{hb} ^{hc} ^{hd} ^{he} ^{hf} ^{hg} ^{hh} ^{hi} ^{hj} ^{hk} ^{hl} ^{hm} ^{hn} ^{ho} ^{hp} ^{hq} ^{hr} ^{hs} ^{ht} ^{hu} ^{hv} ^{hw} ^{hx} ^{hy} ^{hz} ^{ia} ^{ib} ^{ic} ^{id} ^{ie} ^{if} ^{ig} ^{ih} ⁱⁱ ^{ij} ^{ik} ^{il} ^{im} ⁱⁿ ^{io} ^{ip} ^{iq} ^{ir} ^{is} ^{it} ^{iu} ^{iv} ^{iw} ^{ix} ^{iy} ^{iz} ^{ja} ^{jb} ^{jc} ^{jd} ^{je} ^{jf} ^{jj} ^{jk} ^{jl} ^{jm} ^{jn} ^{jo} ^{jp} ^{jq} ^{jr} ^{js} ^{jt} ^{ju} ^{jv} ^{jw} ^{jx} ^{ky} ^{kz} ^{la} ^{lb} ^{lc} ^{ld} ^{le} ^{lf} ^{lg} ^{lh} ^{li} ^{lj} ^{lk} ^{ll} ^{lm} ^{ln} ^{lo} ^{lp} ^{lq} ^{lr} ^{ls} ^{lt} ^{lu} ^{lv} ^{lw} ^{lx} ^{ly} ^{lz} ^{ma} ^{mb} ^{mc} ^{md} ^{me} ^{mf} ^{mg} ^{mh} ^{mi} ^{mj} ^{mk} ^{ml} ^{mm} ^{mn} ^{mo} ^{mp} ^{mq} ^{mr} ^{ms} ^{mt} ^{mu} ^{mv} ^{mw} ^{mx} ^{my} ^{mz} ^{na} ^{nb} ^{nc} nd ^{ne} ^{nf} ^{ng} ^{nh} ⁿⁱ ^{nj} ^{nk} ^{nl} ^{nm} ⁿⁿ ^{no} ^{np} ^{nq} ^{nr} ^{ns} ^{nt} ^{nu} ^{nv} ^{nw} ^{nx} ^{ny} ^{nz} ^{oa} ^{ob} ^{oc} ^{od} ^{oe} ^{of} ^{og} ^{oh} ^{oi} ^{oj} ^{ok} ^{ol} ^{om} ^{on} ^{oo} ^{op} ^{oq} ^{or} ^{os} ^{ot} ^{ou} ^{ov} ^{ow} ^{ox} ^{oy} ^{oz} ^{pa} ^{pb} ^{pc} ^{pd} ^{pe} ^{pf} ^{pg} ^{ph} ^{pi} ^{pj} ^{pk} ^{pl} ^{pm} ^{pn} ^{po} ^{pp} ^{pq} ^{pr} ^{ps} ^{pt} ^{pu} ^{pv} ^{pw} ^{px} ^{py} ^{pz} ^{qa} ^{qb} ^{qc} ^{qd} ^{qe} ^{qf} ^{qg} ^{qh} ^{qi} ^{qj} ^{qk} ^{ql} ^{qm} ^{qn} ^{qo} ^{qp} ^{qq} ^{qr} ^{qs} ^{qt} ^{qu} ^{qv} ^{qw} ^{qx} ^{qy} ^{qz} ^{ra} ^{rb} ^{rc} rd ^{re} ^{rf} ^{rg} ^{rh} ^{ri} ^{rj} ^{rk} ^{rl} ^{rm} ^{rn} ^{ro} ^{rp} ^{rq} ^{rr} ^{rs} ^{rt} ^{ru} ^{rv} ^{rw} ^{rx} ^{ry} ^{rz} ^{sa} ^{sb} ^{sc} ^{sd} ^{se} ^{sf} ^{sg} ^{sh} ^{si} ^{sj} ^{sk} ^{sl} sm ^{sn} ^{so} ^{sp} ^{sq} ^{sr} ^{ss} st ^{su} ^{sv} ^{sw} ^{sx} ^{sy} ^{sz} ^{ta} ^{tb} ^{tc} ^{td} ^{te} ^{tf} ^{tg} th ^{ti} ^{tj} ^{tk} ^{tl} tm ^{tn} ^{to} ^{tp} ^{tq} ^{tr} ^{ts} ^{tt} ^{tu} ^{tv} ^{tw} ^{tx} ^{ty} ^{tz} ^{ua} ^{ub} ^{uc} ^{ud} ^{ue} ^{uf} ^{ug} ^{uh} ^{ui} ^{uj} ^{uk} ^{ul} ^{um} ^{un} ^{uo} ^{up} ^{uq} ^{ur} ^{us} ^{ut} ^{uu} ^{uv} ^{uw} ^{ux} ^{uy} ^{uz} ^{va} ^{vb} ^{vc} ^{vd} ^{ve} ^{vf} ^{vg} ^{vh} ^{vi} ^{vj} ^{vk} ^{vl} ^{vm} ^{vn} ^{vo} ^{vp} ^{vq} ^{vr} ^{vs} ^{vt} ^{vu} ^{vv} ^{vw} ^{vx} ^{vy} ^{vz} ^{wa} ^{wb} ^{wc} ^{wd} ^{we} ^{wf} ^{wg} ^{wh} ^{wi} ^{wj} ^{wk} ^{wl} ^{wm} ^{wn} ^{wo} ^{wp} ^{wq} ^{wr} ^{ws} ^{wt} ^{wu} ^{wv} ^{ww} ^{wx} ^{wy} ^{wz} ^{xa} ^{xb} ^{xc} ^{xd} ^{xe} ^{xf} ^{xg} ^{xh} ^{xi} ^{xj} ^{xk} ^{xl} ^{xm} ^{xn} ^{xo} ^{xp} ^{xq} ^{xr} ^{xs} ^{xt} ^{xu} ^{xv} ^{xw} ^{xx} ^{xy} ^{xz} ^{ya} ^{yb} ^{yc} ^{yd} ^{ye} ^{yf} ^{yg} ^{yh} ^{yi} ^{yj} ^{yk} ^{yl} ^{ym} ^{yn} ^{yo} ^{yp} ^{yq} ^{yr} ^{ys} ^{yt} ^{yu} ^{yv} ^{yw} ^{yx} ^{yy} ^{yz} ^{za} ^{zb} ^{zc} ^{zd} ^{ze} ^{zf} ^{zg} ^{zh} ^{zi} ^{zj} ^{zk} ^{zl} ^{zm} ^{zn} ^{zo} ^{zp} ^{zq} ^{zr} ^{zs} ^{zt} ^{zu} ^{zv} ^{zw} ^{zx} ^{zy} ^{zz}

5,2. ^a Some badly deleted signs; read šm.k n šb.k without lacuna; so Peet.
^{b-c} The space agrees and this restoration appears necessary; but before ~
 there seems to be a stroke too much, see the facsimile.

^d A red verse-point, smudged in order to delete? ^e Originally 9 0 9, the
 9 later corrected in red to ~

5,3. ^a ~ is superfluous.

5,4. ^{a-b} Written over some badly deleted signs.

5,5. ^{a-b} All a correction; for ~ superfluously before 1 ~ see Pap. Ch.
 Beatty I, 13, 8; above ~ the stroke must be ~, but is unusually thick.

^c ~ has been written twice, thus: ~

5,6. ^a Read <△> ~

5,7. ^a Read 1 <9>

^b Read ~ 1 <99> ~

^c Without uraeus. ^d ~ not a normal ~, but certainly not ~.

5,8. ^a ~ with a meaningless stroke running diagonally from the top.

6, 6. ^a For this versepoint see 4, 11, note ^b.

6, 7. ^a Delete this ~

^b No versepoint.

6, 8. ^a For the division here see 4, 12, note ^a.

6, 10. ^a A thin red line (fortuitous?) runs between ~~ⲁ~~ and ~~ⲟ~~.

6, 11. ^a ~~ⲁ~~ is corrected out of ~~ⲁ~~, see above 5, 11, note ^b.

^b The signs ~~ⲁ~~ and the righthand part of ~~ⲁ~~ have been improved in red.

^c ~~ⲁ~~ is superfluous.

6, 12. ^a Thus ~~ⲁ~~ with ~~ⲟ~~ added as a later correction.

^b ~~ⲁ~~ doubtless on a folded back bit of the papyrus.

6, 13. ^a ~~ⲁ~~ is large and not improbably a correction.

6, 14. ^{a-b} Emend ~~ⲁ~~ = ~~ⲁ~~ < ~~ⲁ~~ ~~ⲁ~~ > ~~ⲁ~~ ; homœoteleuton.

^c The scanty traces seem to suit ~~ⲁ~~ ~~ⲁ~~ ~~ⲁ~~ and not ~~ⲁ~~ ~~ⲁ~~ ; but in this case < ~~ⲁ~~ ~~ⲁ~~ > must be inserted after ~~ⲁ~~. [text.]

6, 15. ^a ~~ⲁ~~ and not ~~ⲁ~~. ^b Emend < ~~ⲁ~~ ~~ⲁ~~ > ~~ⲁ~~. Under ~~ⲁ~~ trace of the earlier

^c ~~ⲁ~~ is superfluous.

^{Gr} [X] ^a [X] ^b [X] ^c [X] ^d [X] ^e [X] ^f [X] ^g [X] ^h [X] ⁱ [X] ^j [X] ^k [X] ^l [X] ^m [X] ⁿ [X] ^o [X] ^p [X] ^q [X] ^r [X] ^s [X] ^t [X] ^u [X] ^v [X] ^w [X] ^x [X] ^y [X] ^z [X] ^{aa} [X] ^{ab} [X] ^{ac} [X] ^{ad} [X] ^{ae} [X] ^{af} [X] ^{ag} [X] ^{ah} [X] ^{ai} [X] ^{aj} [X] ^{ak} [X] ^{al} [X] ^{am} [X] ^{an} [X] ^{ao} [X] ^{ap} [X] ^{aq} [X] ^{ar} [X] ^{as} [X] ^{at} [X] ^{au} [X] ^{av} [X] ^{aw} [X] ^{ax} [X] ^{ay} [X] ^{az} [X] ^{ba} [X] ^{bb} [X] ^{bc} [X] ^{bd} [X] ^{be} [X] ^{bf} [X] ^{bg} [X] ^{bh} [X] ^{bi} [X] ^{bj} [X] ^{bk} [X] ^{bl} [X] ^{bm} [X] ^{bn} [X] ^{bo} [X] ^{bp} [X] ^{bq} [X] ^{br} [X] ^{bs} [X] ^{bt} [X] ^{bu} [X] ^{bv} [X] ^{bw} [X] ^{bx} [X] ^{by} [X] ^{bz} [X] ^{ca} [X] ^{cb} [X] ^{cc} [X] ^{cd} [X] ^{ce} [X] ^{cf} [X] ^{cg} [X] ^{ch} [X] ^{ci} [X] ^{cj} [X] ^{ck} [X] ^{cl} [X] ^{cm} [X] ^{cn} [X] ^{co} [X] ^{cp} [X] ^{cq} [X] ^{cr} [X] ^{cs} [X] ^{ct} [X] ^{cu} [X] ^{cv} [X] ^{cw} [X] ^{cx} [X] ^{cy} [X] ^{cz} [X] ^{da} [X] ^{db} [X] ^{dc} [X] ^{dd} [X] ^{de} [X] ^{df} [X] ^{dg} [X] ^{dh} [X] ^{di} [X] ^{dj} [X] ^{dk} [X] ^{dl} [X] ^{dm} [X] ^{dn} [X] ^{do} [X] ^{dp} [X] ^{dq} [X] ^{dr} [X] ^{ds} [X] ^{dt} [X] ^{du} [X] ^{dv} [X] ^{dw} [X] ^{dx} [X] ^{dy} [X] ^{dz} [X] ^{ea} [X] ^{eb} [X] ^{ec} [X] ^{ed} [X] ^{ee} [X] ^{ef} [X] ^{eg} [X] ^{eh} [X] ^{ei} [X] ^{ej} [X] ^{ek} [X] ^{el} [X] ^{em} [X] ^{en} [X] ^{eo} [X] ^{ep} [X] ^{eq} [X] ^{er} [X] ^{es} [X] ^{et} [X] ^{eu} [X] ^{ev} [X] ^{ew} [X] ^{ex} [X] ^{ey} [X] ^{ez} [X] ^{fa} [X] ^{fb} [X] ^{fc} [X] ^{fd} [X] ^{fe} [X] ^{ff} [X] ^{fg} [X] ^{fh} [X] ^{fi} [X] ^{fj} [X] ^{fk} [X] ^{fl} [X] ^{fm} [X] ^{fn} [X] ^{fo} [X] ^{fp} [X] ^{fq} [X] ^{fr} [X] ^{fs} [X] ^{ft} [X] ^{fu} [X] ^{fv} [X] ^{fw} [X] ^{fx} [X] ^{fy} ⁵

^{Gr} [X] ^a [X] ^b [X] ^c [X] ^d [X] ^e [X] ^f [X] ^g [X] ^h [X] ⁱ [X] ^j [X] ^k [X] ^l [X] ^m [X] ⁿ [X] ^o [X] ^p [X] ^q [X] ^r [X] ^s [X] ^t [X] ^u [X] ^v [X] ^w [X] ^x [X] ^y [X] ^z [X] ^{aa} [X] ^{ab} [X] ^{ac} [X] ^{ad} [X] ^{ae} [X] ^{af} [X] ^{ag} [X] ^{ah} [X] ^{ai} [X] ^{aj} [X] ^{ak} [X] ^{al} [X] ^{am} [X] ^{an} [X] ^{ao} [X] ^{ap} [X] ^{aq} [X] ^{ar} [X] ^{as} [X] ^{at} [X] ^{au} [X] ^{av} [X] ^{aw} [X] ^{ax} [X] ^{ay} [X] ^{az} [X] ^{ba} [X] ^{bb} [X] ^{bc} [X] ^{bd} [X] ^{be} [X] ^{bf} [X] ^{bg} [X] ^{bh} [X] ^{bi} [X] ^{bj} [X] ^{bk} [X] ^{bl} [X] ^{bm} [X] ^{bn} [X] ^{bo} [X] ^{bp} [X] ^{bq} [X] ^{br} [X] ^{bs} [X] ^{bt} [X] ^{bu} [X] ^{bv} [X] ^{bw} [X] ^{bx} [X] ^{by} [X] ^{bz} [X] ^{ca} [X] ^{cb} [X] ^{cc} [X] ^{cd} [X] ^{ce} [X] ^{cf} [X] ^{cg} [X] ^{ch} [X] ^{ci} [X] ^{cj} [X] ^{ck} [X] ^{cl} [X] ^{cm} [X] ^{cn} [X] ^{co} [X] ^{cp} [X] ^{cq} [X] ^{cr} [X] ^{cs} [X] ^{ct} [X] ^{cu} [X] ^{cv} [X] ^{cw} [X] ^{cx} [X] ^{cy} [X] ^{cz} [X] ^{da} [X] ^{db} [X] ^{dc} [X] ^{dd} [X] ^{de} [X] ^{df} [X] ^{dg} [X] ^{dh} [X] ^{di} [X] ^{dj} [X] ^{dk} [X] ^{dl} [X] ^{dm} [X] ^{dn} [X] ^{do} [X] ^{dp} [X] ^{dq} [X] ^{dr} [X] ^{ds} [X] ^{dt} [X] ^{du} [X] ^{dv} [X] ^{dw} [X] ^{dx} [X] ^{dy} ¹⁰

^{Gr} [X] ^a [X] ^b [X] ^c [X] ^d [X] ^e [X] ^f [X] ^g [X] ^h [X] ⁱ [X] ^j [X] ^k [X] ^l [X] ^m [X] ⁿ [X] ^o [X] ^p [X] ^q [X] ^r [X] ^s [X] ^t [X] ^u [X] ^v [X] ^w [X] ^x [X] ^y [X] ^z [X] ^{aa} [X] ^{ab} [X] ^{ac} [X] ^{ad} [X] ^{ae} [X] ^{af} [X] ^{ag} [X] ^{ah} [X] ^{ai} [X] ^{aj} [X] ^{ak} [X] ^{al} [X] ^{am} [X] ^{an} [X] ^{ao} [X] ^{ap} [X] ^{aq} [X] ^{ar} [X] ^{as} [X] ^{at} [X] ^{au} [X] ^{av} [X] ^{aw} [X] ^{ax} [X] ^{ay} ¹⁵

6, 16. ^{a-b} So Peet rightly; sufficient traces of ~~the~~.

7, 1. ^{a-b} The lower parts of many signs are visible, ~~the~~ being practically certain and ~~the~~ at least very plausible. If the first trace be the bottom of ~~the~~, what precedes must be ~~the~~, the space available (18 mm.) being far too much for merely ~~the~~. Before ~~the~~ the trace suits ~~the~~ quite well. After ~~the~~ and before (the supposed) ~~the~~ is a space of 12 mm., too little for ~~the~~ but just right for ~~the~~. At ~~the~~ the trace suits ~~the~~. At ~~the~~ an edge that was folded back has been ^{12 (7,9)} readjusted and shows a certain ~~the~~.

^{d-e} 40 mm. ~~the~~ seems not at all unlikely.

7, 2. ^a Recognized ^(7,12) by Peet. ^{22 (7,4)} ^{12 (7,3)}

7, 3. ^a Read ~~the~~; the same error, but without ~~the~~, below 7, 3. 5. 11. 14. etc.

^b See the last note. Read ~~the~~ as in 6, 9.

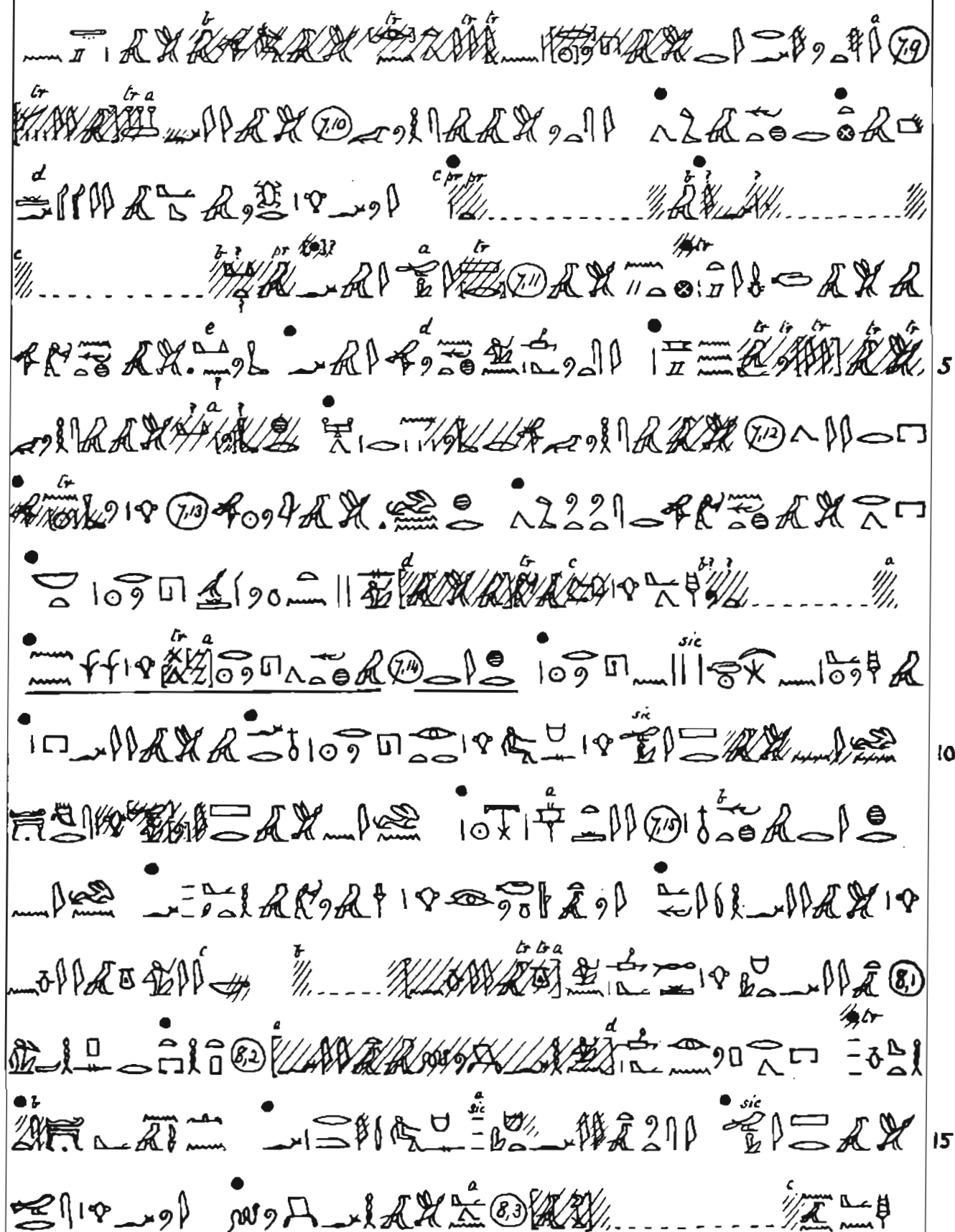
7, 4. ^a ~~the~~ which can hardly be read ~~the~~ as in 5, 12.
























7, 5. ^{a-b} For the formula thus shortened, see above 6, 4-5, with note ^{a-b} thereon.
























7, 7. ^a The first sign below ~~the~~ is written too small to be transcribed ~~the~~ as in the second occurrence of the same word a little farther on. In both cases one would expect ~~the~~ with ~~the~~. Before ~~the~~ a tiny ~~the~~ hardly to be read ~~the~~.
























^{b-c} ~~the~~ is undoubtedly right. Some fibres that are lost have carried away the tail of ~~the~~, before which is a tiny trace. For ~~the~~ see 8, 12 and ~~the~~ has exactly the same form as in ~~the~~, 6, 10 and elsewhere. Before ~~the~~ the space is insufficient for ~~the~~; the lower trace ~~the~~ might belong to ~~the~~.
























^d Here and henceforth (8, 8, ~~the~~; 8, 10) ~~the~~ has a superfluous ligature which may be borrowed from ~~the~~ or may be a degradation of ~~the~~. I have adopted the former view.

















































^x                       
























^a                       
























^b                       
























^a                       
























^b                       
























^c                       
























^c                       
























^a                       
























^c                       
























²                       










^b                       

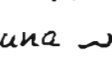
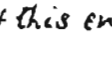
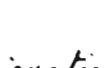
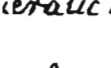
^c                       





^a                       


^c                       



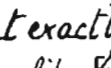
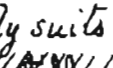
^a                       

^c         

8,3. ^{a-b} Some 43 mm. are available, see 8,1, note ^{d-e} Maspero and others were wrong in restoring at the end of the lacuna , since 8,4 begins with  - cf.  4,2 for the writing of this ending. We can restore with certainty 











8,4. ^a Just possibly . ^b The hieratic has , not ;  is a correction.

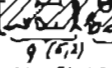
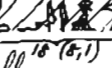
8,5. ^a In the original  is erroneously written twice.


^{b-c} The upward stroke is too long for , but exactly suits , see 7,8. The published colotype is apparently damaged here. A restoration like  would probably fill the entire lacuna, so that wdn would have to be imperative. This seems improbable. Maspero restored at the end 


8,6. ^a Certainly so, or the like. So Peet.


^{b-c} This restoration measures 42 mm. in 7,5. [In all these lines 43 mm. are lost]



8,7. ^a Peet follows Maspero in reading  at the beginning of this word, but I am convinced wrongly. The sign can only be , though the left limb is broken, comes lower, and is further from the right limb, than one would expect. Before  the traces are confused, but suit  better than  or . The determinative cannot be  as Spiegelberg (ZÄS 64, 88) supposed, and the generally accepted  would normally be written . For these reasons  seems probable; perhaps a shortening of sdjyt-hr "diversion", so once again Gardiner, *Eg. Hier. Texts*, 16,3 (parallel to *Anast. I*, 8,7). [insufficient]

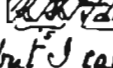
^{b-c} Restoration uncertain. Both  and  are



8,8. ^a See 7,7, note ^d. ^b  is very small.

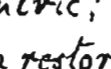
^{c-d} Spiegelberg's restoration (loc. cit.) "saying, I am thy fate," though not improbable in itself, seems too long for the available space: 

8,9. ^a The scribe made  very small, and subsequently ^b lengthened it in red.

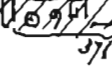
^b Scanty traces, but  is well-nigh certain; not , Maspero's reading.

^{c-d} Following Spiegelberg's suggestion, one might restore 

8,10. ^a  Peet rightly. Before this, considerable traces, but I cannot read them. Peet's suggestion "seized" or "perceived him" seems likely.  would not fill the space.

^b The determinatives here are very eccentric; read , as 8,12.

^{c-d} Here there is no serious basis for a restoration. [the basis of 7,13.]

8,11. ^a Certain; a folded edge now straightened. ^{b-c} ; restored on

Here the page ends. The rest of the story is lost.

II. The Tale of the Two Brothers from the d'Orbigny papyrus.

8, 12. ^a The scanty traces suit ~~18~~ and not ~~44~~.

^{b-c} The folded edge has now been straightened, and the first ρ of psy [k] or psy [i] is now clearly visible, but we have no sure basis for filling this gap of 43mm. 8, 13. ^{a-b} 20mm. Hardly a trace is visible. At the end 22 [A] seems probable.

^c Or else a rather large Δ . See above note ^a on 7,7.

8, 14. ^a Probably the Determinative of ~~𓂏~~ [𓂏].

² Quite certain traces, not previously recognized. The original shows much more than the published collotype.

II. The Tale of the Two Brothers.

N.B. A normal mm measures in the original 6 to 8 mm.

1.1. ^a Above the remains of 9 a small fortuitous stroke, not to be read as the top of 4, as suggested by Griffith, Proc. S. B. A. xi. 164.



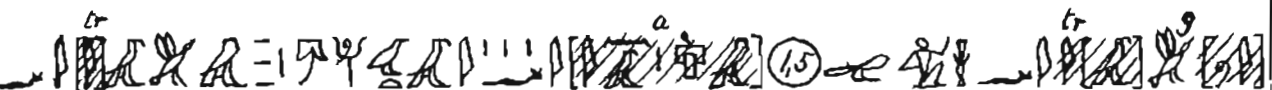

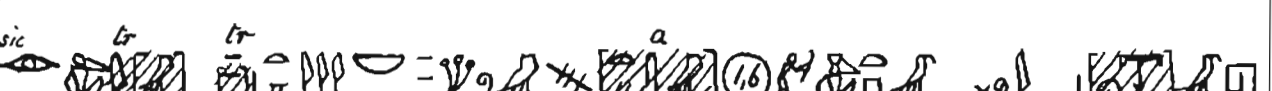
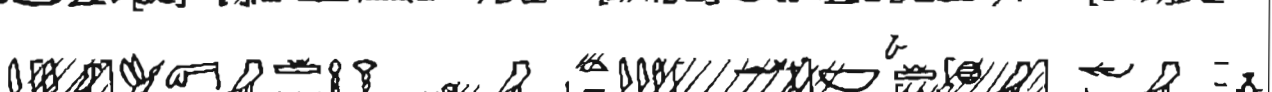
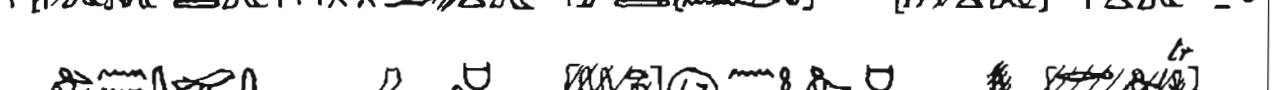
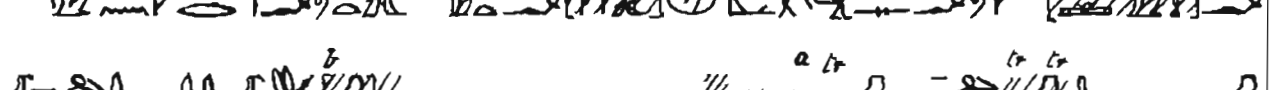
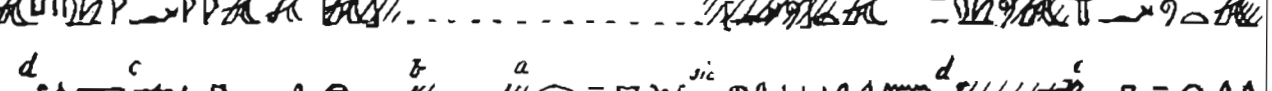
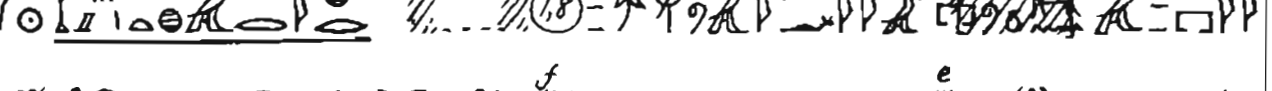
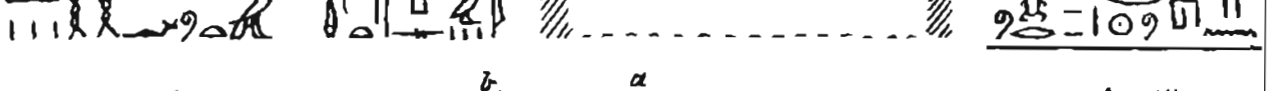
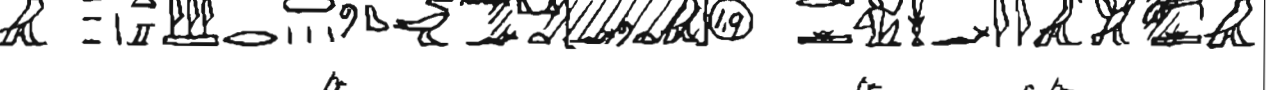
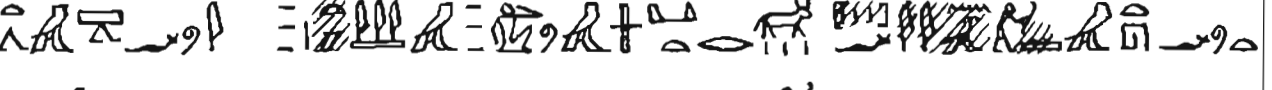
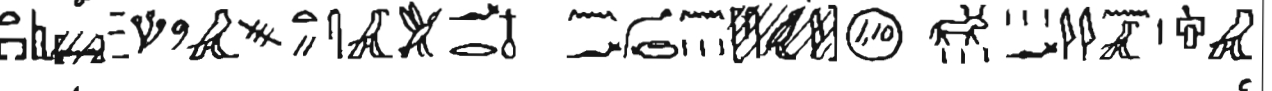
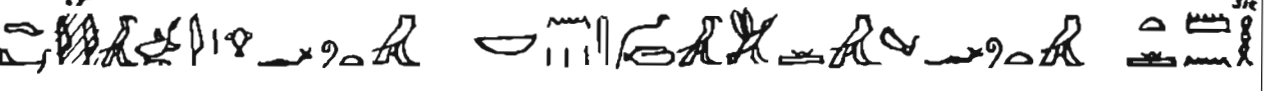

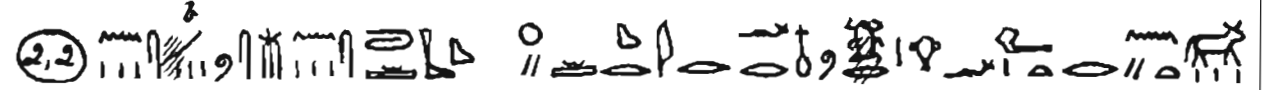
1,2. ^a The space suits exactly.





² These plural strokes are thick, but not unlike ... elsewhere, e.g. 1, 5, beginning.





1,9. ^a Perhaps emend 𐎧𐎠𐏀𐎡𐎹𐎢𐎺𐎠𐎥𐎲𐎶𐎵𐎫𐎼𐎿𐎭𐎪𐎠𐎤𐎡𐎴.






^{b-c} Clear traces of all signs, but their identification has been impeded by bad mounting. The tail of uv is missing, but this fact is disguised by the displacement some 5 mm. to the right of the large fragment below, see 1, 5, note ^b. uv is similarly disguised by squeezing

^d Not room enough for ~~even~~, Seth's suggestion. ^e Wrongly mounted in the middle of the [page]





















2,2. A blank space, without serious loss of fibres. The scribe seems to have omitted , while leaving room for it. ^b Perhaps emend ; but so too Koller, 1, 1. ^{c-d} About 15 mm. only. I had wished to restore  but some traces  near the end of the lacuna do not suit this conjecture.

2,3. ^a Certainly , not ; so Griffith. Here and extending to the next line a misplaced fragment upside down, showing part of  of the rubric in 1,4, and part of the determinative  of [whc] in 1,5.



2,4. ^a Emend     ; cf. 4,2, end. ^b No trace is left.





2,5. ^a Imperative. So Sethe rightly.



^b So Griffith rightly. Not .

2,6. ^a A trace which suits  well. So Sethe restores.









^{b-c} So Griffith, Möller, Sethe.





2,7. ^a The trace suits . So Griffith, etc. ^b I have restored both words in their full writing, but this makes the line too long. Perhaps the scribe wrote  for 'days'.



2,8. ^{a-b} Certain. Even a tiny trace of . Emend  for . 'Omit .

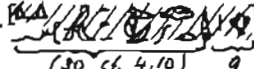
2,10. ^{a-b} Sic. Emend  .




3,1. ^{a-b} Read   . 'Clear traces; not  as Griffith. Emend .



3, 2. ^a For <β> . ^b Certain. The right side of  has perished through the loss of some fibres. The hitherto accepted  is impossible, = for m occurring in hieratic only in occasional writings like . ^c So again in the same word 7, 3;  for  is an idiosyncrasy of this scribe; cf.  and  Sallier II, 5 (Faulkner).






3, 4. ^a Emend  <  >. ^b Emend  <  >, as in 3, 5.



3, 5. ^a  is corrupted out of  through assimilation to mn.k in 3, 4.

^{b-c} 42 mm. Probably restore with Griffith and Sethe:  This fills the space fairly well.
(30 cf. 4, 10) 9







3, 6. ^a . The traces of a horizontal stroke make it impossible to read  as in 1, 4.  seems to be the only possible alternative.





^b The dot, if ever there was one, is now destroyed. ^c Emend  <  >

^{d-e} Certain. The same expression Pap. Ch. Beatty II, 4, 4-5. The downward front stroke of  approaches, but does not touch, , and has led to the erroneous reading  ('dd'). At the end of the lacuna the trace is far too large for , and can only belong to .

3, 7. ^a Doubtless emend   as in 5, 1; 7, 6.

3, 8. ^a Sufficient traces.

^b Only traces visible . Spiegelberg (Rec. de Trav. XXI, 43) proposed to read , comparing 7, 8. For this there is not nearly enough room, nor is such a modification as  possible. The first sign might well be , but that below it stands too high for . At the end Möller and Sethe are surely right in reading .

3, 9. ^a Read  <  >; an initial sign is similarly omitted below in  5, 3;  12, 8.

3, 10. ^a For . But so again 7, 5.

4,1. ^a Emend $\overline{\text{H}} < \text{h} > \overline{\text{E}} \overline{\text{D}} \overline{\text{P}}$ or just possibly $\overline{\text{E}} \overline{\text{E}} \overline{\text{D}} \overline{\text{P}}$; for the latter form cf. $\overline{\text{D}} \overline{\text{I}} \overline{\text{E}} \overline{\text{D}} \overline{\text{P}}$ 4,6.

^b A most unusual arrangement of signs, but there is nothing to suggest that it is a correction.

4,3. ^a Supply here $< \text{H} >$.

^b Q is certain, and so too are the traces of H ; apparently no strokes after Q . Perhaps the correct reading is hr ir hr tr , etc.; the scribe may have thoughtlessly begun to write $\text{hr ir m-hr hrwsknw}$, etc., and have then perceived his error. ^c Certain traces.

4,4. ^a The traces suit well.

4,5. ^a Insert $< \text{H} >$.

4,6. ^a Supply $< \text{mm} >$ or perhaps better $< \text{I} \text{Q} >$.

^b O and S are both certain. ^c H is superfluous. ^d Q is probably a later addition.

4,9. ^a Perhaps add $< \text{I} \text{O} \overline{\text{H}} \overline{\text{D}} >$ as 1,5; 4,8; 5,7. ^b Sic, not $\overline{\text{E}}$.

4.10. ^a Understand $\equiv \overline{\text{R}} \text{L} < \text{10} >$.

^b So written for $\overline{\text{m}} \text{L}$ again below 6.5; 18.3; occasionally too in other MSS, e.g. Pap. Ch. Beatty I, 1.5.

5.1. ^a A phonetic writing, cf. Coptic $\overline{\text{N}} \text{TEPEYCWTH}$; similarly below $\overline{\text{m}} \text{L}$ [13.3; 15.9].

^b L is certain, the dot adjoining $\overline{\text{m}}$. ^c A correct writing for $< \text{m} >$ $\overline{\text{w}} \text{c} \text{t}$, cf. $\overline{\text{m}} \text{L}$ Millingen 1.4; $\overline{\text{m}} \text{L}$ Israel stela 6; cf. Coptic $\overline{\text{m}} \text{ay} \text{ay}$.

5.2. ^a The dot almost coalesces with the head of L . ^b The dot, if any, is lost.

^c $\overline{\text{m}}$ here shows a superfluous tick $\overline{\text{m}}$.

5.3. ^a Shadowy traces of $\overline{\text{m}} \text{L}$ but none of initial $\overline{\text{m}}$; emend $\equiv \overline{\text{m}} \text{L} < \text{1} >$ and see 3.9, note ^a.

5.4. ^{a-b} 34 mm. At end a tail which suits L better than L . At beginning I see $\overline{\text{m}} \text{L}$ which suggests $\overline{\text{m}} \text{L}$; the upper part can hardly be L or L . In the middle are some very vague horizontal traces.

^c Sic, under the influence of $\overline{\text{m}} \text{L}$; emend $\overline{\text{m}} \text{L}$, as Griffith suggested.

5.5. ^a $< \overline{\text{m}} \text{L} >$ is omitted, as again in 6.6.

5.6. ^a Insert $< \text{m} >$ as below 6.1.

5.7. ^a $< \text{L} >$

5,8. ^a Corrected out of $\sim 9\beta$; read $\Delta 9\beta$. The scribe has left the head of \sim unerased to serve as Δ .

6,2. ^{a-b} Restored in a fantastic manner by some modern hand. So often below. The ink is clearly distinguishable from the ancient writing. The published facsimile marks such restorations with dots. ^{c-d} See the last note.

6,3. ^a So for iwtn also 8,5,7, doubtless under the influence of $\Delta 9\beta$.

^b Emend into $\hat{\imath}\hat{\imath}\hat{\imath} \Delta 9\circ$, Erman Proc. S.B.A. xi. 415, comparing Mariette, Karnak 53,37 $\Delta 2\circ \Delta 10\hat{\imath}$.

6,4. ^a Read $\Delta 9\beta \Delta$.

6,5. ^a Doubtless so to be read, cf. below 15,9. However, Δ is not quite normally made, thus Δ .

^b Perhaps to be emended $\hat{\imath}\hat{\imath}\hat{\imath} \Delta 9\beta \Delta$; for the spelling of m:lw cf. 7,1.

^c For Δ , see 4,10, note ^b.

6,6. ^a $\Delta 9\beta$ omitted, as above 5,5.

6,7. ^a Δ is omitted.

𐎠𐎡𐎢𐎣𐎤𐎥𐎦𐎧𐎨𐎩𐎪𐎫𐎬𐎭𐎮𐎯𐎰𐎱𐎲𐎳𐎴𐎵𐎶𐎷𐎸𐎹𐎺𐎻𐎼𐎽𐎾𐎿𐏀𐏁𐏂𐏃𐏄𐏅𐏆𐏇𐏈𐏉𐏊𐏋𐏌𐏍𐏎𐏏𐏐𐏑𐏒𐏓𐏔𐏕𐏖𐏗𐏘𐏙𐏚𐏛𐏜𐏝𐏞𐏟𐏠𐏡𐏢𐏣𐏤𐏥𐏦𐏧𐏨𐏩𐏪𐏫𐏬𐏭𐏮𐏯𐏰𐏱𐏲𐏳𐏴𐏵𐏶𐏷𐏸𐏹𐏺𐏻𐏼𐏽𐏾𐏿𐐀𐐁𐐂𐐃𐐄𐐅𐐆𐐇𐐈𐐉𐐊𐐋𐐌𐐍𐐎𐐏𐐐𐐑𐐒𐐓𐐔𐐕𐐖𐐗𐐘𐐙𐐚𐐛𐐜𐐝𐐞𐐟𐐠𐐡𐐢𐐣𐐤𐐥𐐦𐐧𐐨𐐩𐐪𐐫𐐬𐐭𐐮𐐯𐐰𐐱𐐲𐐳𐐴𐐵𐐶𐐷𐐸𐐹𐐺𐐻𐐼𐐽𐐾𐐿𐑀𐑁𐑂𐑃𐑄𐑅𐑆𐑇𐑈𐑉𐑊𐑋𐑌𐑍𐑎𐑏𐑐𐑑𐑒𐑓𐑔𐑕𐑖𐑗𐑘𐑙𐑚𐑛𐑜𐑝𐑞𐑟𐑠𐑡𐑢𐑣𐑤𐑥𐑦𐑧𐑨𐑩𐑪𐑫𐑬𐑭𐑮𐑯𐑰𐑱𐑲𐑳𐑴𐑵𐑶𐑷𐑸𐑹𐑺𐑻𐑼𐑽𐑾𐑿𐒀𐒁𐒂𐒃𐒄𐒅𐒆𐒇𐒈𐒉𐒊𐒋𐒌𐒍𐒎𐒏𐒐𐒑𐒒𐒓𐒔𐒕𐒖𐒗𐒘𐒙𐒚𐒛𐒜𐒝𐒞𐒟𐒠𐒡𐒢𐒣𐒤𐒥𐒦𐒧𐒨𐒩𐒪𐒫𐒬𐒭𐒮𐒯𐒰𐒱𐒲𐒳𐒴𐒵𐒶𐒷𐒸𐒹𐒺𐒻𐒼𐒽𐒾𐒿𐓀𐓁𐓂𐓃𐓄𐓅𐓆𐓇𐓈𐓉𐓊𐓋𐓌𐓍𐓎𐓏𐓐𐓑𐓒𐓓𐓔𐓕𐓖𐓗𐓘𐓙𐓚𐓛𐓜𐓝𐓞𐓟𐓠𐓡𐓢𐓣𐓤𐓥𐓦𐓧𐓨𐓩𐓪𐓫𐓬𐓭𐓮𐓯𐓰𐓱𐓲𐓳𐓴𐓵𐓶𐓷𐓸𐓹𐓺𐓻𐓼𐓽𐓾𐓿𐔀𐔁𐔂𐔃𐔄𐔅𐔆𐔇𐔈𐔉𐔊𐔋𐔌𐔍𐔎𐔏𐔐𐔑𐔒𐔓𐔔𐔕𐔖𐔗𐔘𐔙𐔚𐔛𐔜𐔝𐔞𐔟𐔠𐔡𐔢𐔣𐔤𐔥𐔦𐔧𐔨𐔩𐔪𐔫𐔬𐔭𐔮𐔯𐔰𐔱𐔲𐔳𐔴𐔵𐔶𐔷𐔸𐔹𐔺𐔻𐔼𐔽𐔾𐔿𐕀𐕁𐕂𐕃𐕄𐕅𐕆𐕇𐕈𐕉𐕊𐕋𐕌𐕍𐕎𐕏𐕐𐕑𐕒𐕓𐕔𐕕𐕖𐕗𐕘𐕙𐕚𐕛𐕜𐕝𐕞𐕟𐕠𐕡𐕢𐕣𐕤𐕥𐕦𐕧𐕨𐕩𐕪𐕫𐕬𐕭𐕮𐕯𐕰𐕱𐕲𐕳𐕴𐕵𐕶𐕷𐕸𐕹𐕺𐕻𐕼𐕽𐕾𐕿𐖀𐖁𐖂𐖃𐖄𐖅𐖆𐖇𐖈𐖉𐖊𐖋𐖌𐖍𐖎𐖏𐖐𐖑𐖒𐖓𐖔𐖕𐖖𐖗𐖘𐖙𐖚𐖛𐖜𐖝𐖞𐖟𐖠𐖡𐖢𐖣𐖤𐖥𐖦𐖧𐖨𐖩𐖪𐖫𐖬𐖭𐖮𐖯𐖰𐖱𐖲𐖳𐖴𐖵𐖶𐖷𐖸𐖹𐖺𐖻𐖼𐖽𐖾𐖿𐗀𐗁𐗂𐗃𐗄𐗅𐗆𐗇𐗈𐗉𐗊𐗋𐗌𐗍𐗎𐗏𐗐𐗑𐗒𐗓𐗔𐗕𐗖𐗗𐗘𐗙𐗚𐗛𐗜𐗝𐗞𐗟𐗠𐗡𐗢𐗣𐗤𐗥𐗦𐗧𐗨𐗩𐗪𐗫𐗬𐗭𐗮𐗯𐗰𐗱𐗲𐗳𐗴𐗵𐗶𐗷𐗸𐗹𐗺𐗻𐗼𐗽𐗾𐗿𐘀𐘁𐘂𐘃𐘄𐘅𐘆𐘇𐘈𐘉𐘊𐘋𐘌𐘍𐘎𐘏𐘐𐘑𐘒𐘓𐘔𐘕𐘖𐘗𐘘𐘙𐘚𐘛𐘜𐘝𐘞𐘟𐘠𐘡𐘢𐘣𐘤𐘥𐘦𐘧𐘨𐘩𐘪𐘫𐘬𐘭𐘮𐘯𐘰𐘱𐘲𐘳𐘴𐘵𐘶𐘷𐘸𐘹𐘺𐘻𐘼𐘽𐘾𐘿𐙀𐙁𐙂𐙃𐙄𐙅𐙆𐙇𐙈𐙉𐙊𐙋𐙌𐙍𐙎𐙏𐙐𐙑𐙒𐙓𐙔𐙕𐙖𐙗𐙘𐙙𐙚𐙛𐙜𐙝𐙞𐙟𐙠𐙡𐙢𐙣𐙤𐙥𐙦𐙧𐙨𐙩𐙪𐙫𐙬𐙭𐙮𐙯𐙰𐙱𐙲𐙳𐙴𐙵𐙶𐙷𐙸𐙹𐙺𐙻𐙼𐙽𐙾𐙿𐚀𐚁𐚂𐚃𐚄𐚅𐚆𐚇𐚈𐚉𐚊𐚋𐚌𐚍𐚎𐚏𐚐𐚑𐚒𐚓𐚔𐚕𐚖𐚗𐚘𐚙𐚚𐚛𐚜𐚝𐚞𐚟𐚠𐚡𐚢𐚣𐚤𐚥𐚦𐚧𐚨𐚩𐚪𐚫𐚬𐚭𐚮𐚯𐚰𐚱𐚲𐚳𐚴𐚵𐚶𐚷𐚸𐚹𐚺𐚻𐚼𐚽𐚾𐚿𐛀𐛁𐛂𐛃𐛄𐛅𐛆𐛇𐛈𐛉𐛊𐛋𐛌𐛍𐛎𐛏𐛐𐛑𐛒𐛓𐛔𐛕𐛖𐛗𐛘𐛙𐛚𐛛𐛜𐛝𐛞𐛟𐛠𐛡𐛢𐛣𐛤𐛥𐛦𐛧𐛨𐛩𐛪𐛫𐛬𐛭𐛮𐛯𐛰𐛱𐛲𐛳𐛴𐛵𐛶𐛷𐛸𐛹𐛺𐛻𐛼𐛽𐛾𐛿𐜀𐜁𐜂𐜃𐜄𐜅𐜆𐜇𐜈𐜉𐜊𐜋𐜌𐜍𐜎𐜏𐜐𐜑𐜒𐜓𐜔𐜕𐜖𐜗𐜘𐜙𐜚𐜛𐜜𐜝𐜞𐜟𐜠𐜡𐜢𐜣𐜤𐜥𐜦𐜧𐜨𐜩𐜪𐜫𐜬𐜭𐜮𐜯𐜰𐜱𐜲𐜳𐜴𐜵𐜶𐜷𐜸𐜹𐜺𐜻𐜼𐜽𐜾𐜿𐝀𐝁𐝂𐝃𐝄𐝅𐝆𐝇𐝈𐝉𐝊𐝋𐝌𐝍𐝎𐝏𐝐𐝑𐝒𐝓𐝔𐝕𐝖𐝗𐝘𐝙𐝚𐝛𐝜𐝝𐝞𐝟𐝠𐝡𐝢𐝣𐝤𐝥𐝦𐝧𐝨𐝩𐝪𐝫𐝬𐝭𐝮𐝯𐝰𐝱𐝲𐝳𐝴𐝵𐝶𐝷𐝸𐝹𐝺𐝻𐝼𐝽𐝾𐝿𐞀𐞁𐞂𐞃𐞄𐞅𐞆𐞇𐞈𐞉𐞊𐞋𐞌𐞍𐞎𐞏𐞐𐞑𐞒𐞓𐞔𐞕𐞖𐞗𐞘𐞙𐞚𐞛𐞜𐞝𐞞𐞟𐞠𐞡𐞢𐞣𐞤𐞥𐞦𐞧𐞨𐞩𐞪𐞫𐞬𐞭𐞮𐞯𐞰𐞱𐞲𐞳𐞴𐞵𐞶𐞷𐞸𐞹𐞺𐞻𐞼𐞽𐞾𐞿𐟀𐟁𐟂𐟃𐟄𐟅𐟆𐟇𐟈𐟉𐟊𐟋𐟌𐟍𐟎𐟏𐟐𐟑𐟒𐟓𐟔𐟕𐟖𐟗𐟘𐟙𐟚𐟛𐟜𐟝𐟞𐟟𐟠𐟡𐟢𐟣𐟤𐟥𐟦𐟧𐟨𐟩𐟪𐟫𐟬𐟭𐟮𐟯𐟰𐟱𐟲𐟳𐟴𐟵𐟶𐟷𐟸𐟹𐟺𐟻𐟼𐟽𐟾𐟿𐠀𐠁𐠂𐠃𐠄𐠅𐠆𐠇𐠈𐠉𐠊𐠋𐠌𐠍𐠎𐠏𐠐𐠑𐠒𐠓𐠔𐠕𐠖𐠗𐠘𐠙𐠚𐠛𐠜𐠝𐠞𐠟𐠠𐠡𐠢𐠣𐠤𐠥𐠦𐠧𐠨𐠩𐠪𐠫𐠬𐠭𐠮𐠯𐠰𐠱𐠲𐠳𐠴𐠵𐠶𐠷𐠸𐠹𐠺𐠻𐠼𐠽𐠾𐠿𐡀𐡁𐡂𐡃𐡄𐡅𐡆𐡇𐡈𐡉𐡊𐡋𐡌𐡍𐡎𐡏𐡐𐡑𐡒𐡓𐡔𐡕𐡖𐡗𐡘𐡙𐡚𐡛𐡜𐡝𐡞𐡟𐡠𐡡𐡢𐡣𐡤𐡥𐡦𐡧𐡨𐡩𐡪𐡫𐡬𐡭𐡮𐡯𐡰𐡱𐡲𐡳𐡴𐡵𐡶𐡷𐡸𐡹𐡺𐡻𐡼𐡽𐡾𐡿𐢀𐢁𐢂𐢃𐢄𐢅𐢆𐢇𐢈𐢉𐢊𐢋𐢌𐢍𐢎𐢏𐢐𐢑𐢒𐢓𐢔𐢕𐢖𐢗𐢘𐢙𐢚𐢛𐢜𐢝𐢞𐢟𐢠𐢡𐢢𐢣𐢤𐢥𐢦𐢧𐢨𐢩𐢪𐢫𐢬𐢭𐢮𐢯𐢰𐢱𐢲𐢳𐢴𐢵𐢶𐢷𐢸𐢹𐢺𐢻𐢼𐢽𐢾𐢿𐣀𐣁𐣂𐣃𐣄𐣅𐣆𐣇𐣈𐣉𐣊𐣋𐣌𐣍𐣎𐣏𐣐𐣑𐣒𐣓𐣔𐣕𐣖𐣗𐣘𐣙𐣚𐣛𐣜𐣝𐣞𐣟𐣠𐣡𐣢𐣣𐣤𐣥𐣦𐣧𐣨𐣩𐣪𐣫𐣬𐣭𐣮𐣯𐣰𐣱𐣲𐣳𐣴𐣵𐣶𐣷𐣸𐣹𐣺𐣻𐣼𐣽𐣾𐣿𐤀𐤁𐤂𐤃𐤄𐤅𐤆𐤇𐤈𐤉𐤊𐤋𐤌𐤍𐤎𐤏𐤐𐤑𐤒𐤓𐤔𐤕𐤖𐤗𐤘𐤙𐤚𐤛𐤜𐤝𐤞𐤟𐤠𐤡𐤢𐤣𐤤𐤥𐤦𐤧𐤨𐤩𐤪𐤫𐤬𐤭𐤮𐤯𐤰𐤱𐤲𐤳𐤴𐤵𐤶𐤷𐤸𐤹𐤺𐤻𐤼𐤽𐤾𐤿𐥀𐥁𐥂𐥃𐥄𐥅𐥆𐥇𐥈𐥉𐥊𐥋𐥌𐥍𐥎𐥏𐥐𐥑𐥒𐥓𐥔𐥕𐥖𐥗𐥘𐥙𐥚𐥛𐥜𐥝𐥞𐥟𐥠𐥡𐥢𐥣𐥤𐥥𐥦𐥧𐥨𐥩𐥪𐥫𐥬𐥭𐥮𐥯𐥰𐥱𐥲𐥳𐥴𐥵𐥶𐥷𐥸𐥹𐥺𐥻𐥼𐥽𐥾𐥿𐦀𐦁𐦂𐦃𐦄𐦅𐦆𐦇𐦈𐦉𐦊𐦋𐦌𐦍𐦎𐦏𐦐𐦑𐦒𐦓𐦔𐦕𐦖𐦗𐦘𐦙𐦚𐦛𐦜𐦝𐦞𐦟𐦠𐦡𐦢𐦣𐦤𐦥𐦦𐦧𐦨𐦩𐦪𐦫𐦬𐦭𐦮𐦯𐦰𐦱𐦲𐦳𐦴𐦵𐦶𐦷𐦸𐦹𐦺𐦻𐦼𐦽𐦾𐦿𐧀𐧁𐧂𐧃𐧄𐧅𐧆𐧇𐧈𐧉𐧊𐧋𐧌𐧍𐧎𐧏𐧐𐧑𐧒𐧓𐧔𐧕𐧖𐧗𐧘𐧙𐧚𐧛𐧜𐧝𐧞𐧟𐧠𐧡𐧢𐧣𐧤𐧥𐧦𐧧𐧨𐧩𐧪𐧫𐧬𐧭𐧮𐧯𐧰𐧱𐧲𐧳𐧴𐧵𐧶𐧷𐧸𐧹𐧺𐧻𐧼𐧽𐧾𐧿𐨀𐨁𐨂𐨃𐨄𐨅𐨆𐨇𐨈𐨉𐨊𐨋𐨌𐨍𐨎𐨏𐨐𐨑𐨒𐨓𐨔𐨕𐨖𐨗𐨘𐨙𐨚𐨛𐨜𐨝𐨞𐨟𐨠𐨡𐨢𐨣𐨤𐨥𐨦𐨧𐨨𐨩𐨪𐨫𐨬𐨭𐨮𐨯𐨰𐨱𐨲𐨳𐨴𐨵𐨶𐨷𐨹𐨺𐨸𐨻𐨼𐨽𐨾𐨿𐩀𐩁𐩂𐩃𐩄𐩅𐩆𐩇𐩈𐩉𐩊𐩋𐩌𐩍𐩎𐩏𐩐𐩑𐩒𐩓𐩔𐩕𐩖𐩗𐩘𐩙𐩚𐩛𐩜𐩝𐩞𐩟𐩠𐩡𐩢𐩣𐩤𐩥𐩦𐩧𐩨𐩩𐩪𐩫𐩬𐩭𐩮𐩯𐩰𐩱𐩲𐩳𐩴𐩵𐩶𐩷𐩸𐩹𐩺𐩻𐩼𐩽𐩾𐩿𐪀𐪁𐪂𐪃𐪄𐪅𐪆𐪇𐪈𐪉𐪊𐪋𐪌𐪍𐪎𐪏𐪐𐪑𐪒𐪓𐪔𐪕𐪖𐪗𐪘𐪙𐪚𐪛𐪜𐪝𐪞𐪟𐪠𐪡𐪢𐪣𐪤𐪥𐪦𐪧𐪨𐪩𐪪𐪫𐪬𐪭𐪮𐪯𐪰𐪱𐪲𐪳𐪴𐪵𐪶𐪷𐪸𐪹𐪺𐪻𐪼𐪽𐪾𐪿𐫀𐫁𐫂𐫃𐫄𐫅𐫆𐫇𐫈𐫉𐫊𐫋𐫌𐫍𐫎𐫏𐫐𐫑𐫒𐫓𐫔𐫕𐫖𐫗𐫘𐫙𐫚𐫛𐫜𐫝𐫞𐫟𐫠𐫡𐫢𐫣𐫤𐫦𐫥𐫧𐫨𐫩𐫪𐫫𐫬𐫭𐫮𐫯𐫰𐫱𐫲𐫳𐫴𐫵𐫶𐫷𐫸𐫹𐫺𐫻𐫼𐫽𐫾𐫿𐬀𐬁𐬂𐬃𐬄𐬅𐬆𐬇𐬈𐬉𐬊𐬋𐬌𐬍𐬎𐬏𐬐𐬑𐬒𐬓𐬔𐬕𐬖𐬗𐬘𐬙𐬚𐬛𐬜𐬝𐬞𐬟𐬠𐬡𐬢𐬣𐬤𐬥𐬦𐬧𐬨𐬩𐬪𐬫𐬬𐬭𐬮𐬯𐬰𐬱𐬲𐬳𐬴𐬵𐬶𐬷𐬸𐬹𐬺𐬻𐬼𐬽𐬾𐬿𐭀𐭁𐭂𐭃𐭄𐭅𐭆𐭇𐭈𐭉𐭊𐭋𐭌𐭍𐭎𐭏𐭐𐭑𐭒𐭓𐭔𐭕𐭖𐭗𐭘𐭙𐭚𐭛𐭜𐭝𐭞𐭟𐭠𐭡𐭢𐭣𐭤𐭥𐭦𐭧𐭨𐭩𐭪𐭫𐭬𐭭𐭮𐭯𐭰𐭱𐭲𐭳𐭴𐭵𐭶𐭷𐭸𐭹𐭺𐭻𐭼𐭽𐭾𐭿𐮀𐮁𐮂𐮃𐮄𐮅𐮆𐮇𐮈𐮉𐮊𐮋𐮌𐮍𐮎𐮏𐮐𐮑𐮒𐮓𐮔𐮕𐮖𐮗𐮘𐮙𐮚𐮛𐮜𐮝𐮞𐮟𐮠𐮡𐮢𐮣𐮤𐮥𐮦𐮧𐮨𐮩𐮪𐮫𐮬𐮭𐮮𐮯𐮰𐮱𐮲𐮳𐮴𐮵𐮶𐮷𐮸𐮹𐮺𐮻𐮼𐮽𐮾𐮿𐯀𐯁𐯂𐯃𐯄𐯅𐯆𐯇𐯈𐯉𐯊𐯋𐯌𐯍𐯎𐯏𐯐𐯑𐯒𐯓𐯔𐯕𐯖𐯗𐯘𐯙𐯚𐯛𐯜𐯝𐯞𐯟𐯠𐯡𐯢𐯣𐯤𐯥𐯦𐯧𐯨𐯩𐯪𐯫𐯬𐯭𐯮𐯯𐯰𐯱𐯲𐯳𐯴𐯵𐯶𐯷𐯸𐯹𐯺𐯻𐯼𐯽𐯾𐯿𐰀𐰁𐰂𐰃𐰄𐰅𐰆𐰇𐰈𐰉𐰊𐰋𐰌𐰍𐰎𐰏𐰐𐰑𐰒𐰓𐰔𐰕𐰖𐰗𐰘𐰙𐰚𐰛𐰜𐰝𐰞𐰟𐰠𐰡𐰢𐰣𐰤𐰥𐰦𐰧𐰨𐰩𐰪𐰫𐰬𐰭𐰮𐰯𐰰𐰱𐰲𐰳𐰴𐰵𐰶𐰷𐰸𐰹𐰺𐰻𐰼𐰽𐰾𐰿𐱀𐱁𐱂𐱃𐱄𐱅𐱆𐱇𐱈𐱉𐱊𐱋𐱌𐱍𐱎𐱏𐱐𐱑𐱒𐱓𐱔𐱕𐱖𐱗𐱘𐱙𐱚𐱛𐱜𐱝𐱞𐱟𐱠𐱡𐱢𐱣𐱤𐱥𐱦𐱧𐱨𐱩𐱪𐱫𐱬𐱭𐱮𐱯𐱰𐱱𐱲𐱳𐱴𐱵𐱶𐱷𐱸𐱹𐱺𐱻𐱼𐱽𐱾𐱿𐲀𐲁𐲂𐲃𐲄𐲅𐲆𐲇𐲈𐲉𐲊𐲋𐲌𐲍𐲎𐲏𐲐𐲑𐲒𐲓𐲔𐲕𐲖𐲗𐲘𐲙𐲚𐲛𐲜𐲝𐲞𐲟𐲠𐲡𐲢𐲣𐲤𐲥𐲦𐲧𐲨𐲩𐲪𐲫𐲬𐲭𐲮𐲯𐲰𐲱𐲲𐲳𐲴𐲵𐲶𐲷𐲸𐲹𐲺𐲻𐲼𐲽𐲾𐲿𐳀𐳁𐳂𐳃𐳄𐳅𐳆𐳇𐳈𐳉𐳊𐳋𐳌𐳍𐳎𐳏𐳐𐳑𐳒𐳓𐳔𐳕𐳖𐳗𐳘𐳙𐳚𐳛𐳜𐳝𐳞𐳟𐳠𐳡𐳢𐳣𐳤𐳥𐳦𐳧𐳨𐳩𐳪𐳫𐳬𐳭𐳮𐳯𐳰𐳱𐳲𐳳𐳴𐳵𐳶𐳷𐳸𐳹𐳺𐳻𐳼𐳽𐳾𐳿𐴀𐴁𐴂𐴃𐴄𐴅𐴆𐴇𐴈𐴉𐴊𐴋𐴌𐴍𐴎𐴏𐴐𐴑𐴒𐴓𐴔𐴕𐴖𐴗𐴘𐴙𐴚𐴛𐴜𐴝𐴞𐴟𐴠𐴡𐴢𐴣𐴤𐴥𐴦𐴧𐴨𐴩𐴪𐴫𐴬𐴭𐴮𐴯𐴰𐴱𐴲𐴳𐴴𐴵𐴶𐴷𐴸𐴹𐴺𐴻𐴼𐴽𐴾𐴿𐵀𐵁𐵂𐵃𐵄𐵅𐵆𐵇𐵈𐵉𐵊𐵋𐵌𐵍𐵎𐵏𐵐𐵑𐵒𐵓𐵔𐵕𐵖𐵗𐵘𐵙𐵚𐵛𐵜𐵝𐵞𐵟𐵠𐵡𐵢𐵣𐵤𐵥𐵦𐵧𐵨𐵩𐵪𐵫𐵬𐵭𐵮𐵯𐵰𐵱𐵲𐵳𐵴𐵵𐵶𐵷𐵸𐵹𐵺𐵻𐵼𐵽𐵾𐵿𐶀𐶁𐶂𐶃𐶄𐶅𐶆𐶇𐶈𐶉𐶊𐶋𐶌𐶍𐶎𐶏𐶐𐶑𐶒𐶓𐶔𐶕𐶖𐶗𐶘𐶙𐶚𐶛𐶜𐶝𐶞𐶟𐶠𐶡𐶢𐶣𐶤𐶥𐶦𐶧𐶨𐶩𐶪𐶫𐶬𐶭𐶮𐶯𐶰𐶱𐶲𐶳𐶴𐶵𐶶𐶷𐶸𐶹𐶺𐶻𐶼𐶽𐶾𐶿𐷀𐷁𐷂𐷃𐷄𐷅𐷆𐷇𐷈𐷉𐷊𐷋𐷌𐷍𐷎𐷏𐷐𐷑𐷒𐷓𐷔𐷕𐷖𐷗𐷘𐷙𐷚𐷛𐷜𐷝𐷞𐷟𐷠𐷡𐷢𐷣𐷤𐷥𐷦𐷧𐷨𐷩𐷪𐷫𐷬𐷭𐷮𐷯𐷰𐷱𐷲𐷳𐷴𐷵𐷶𐷷𐷸𐷹𐷺𐷻𐷼𐷽𐷾𐷿𐸀𐸁𐸂𐸃𐸄𐸅𐸆𐸇𐸈𐸉𐸊𐸋𐸌𐸍𐸎𐸏𐸐𐸑𐸒𐸓𐸔𐸕𐸖𐸗𐸘𐸙𐸚𐸛𐸜𐸝𐸞𐸟𐸠𐸡𐸢𐸣𐸤𐸥𐸦𐸧𐸨𐸩𐸪𐸫𐸬𐸭𐸮𐸯𐸰𐸱𐸲𐸳𐸴𐸵𐸶𐸷𐸸𐸹𐸺𐸻𐸼𐸽𐸾𐸿𐹀𐹁𐹂𐹃𐹄𐹅𐹆𐹇𐹈𐹉𐹊𐹋𐹌𐹍𐹎𐹏𐹐𐹑𐹒𐹓𐹔𐹕𐹖𐹗𐹘𐹙𐹚𐹛𐹜𐹝𐹞𐹟𐹠𐹡𐹢𐹣𐹤𐹥𐹦𐹧𐹨𐹩𐹪𐹫𐹬𐹭𐹮𐹯𐹰𐹱𐹲𐹳𐹴𐹵𐹶𐹷𐹸𐹹𐹺𐹻𐹼𐹽𐹾𐹿𐺀𐺁𐺂𐺃𐺄𐺅𐺆𐺇𐺈𐺉𐺊𐺋𐺌𐺍𐺎𐺏𐺐𐺑𐺒𐺓𐺔𐺕𐺖𐺗𐺘𐺙𐺚𐺛𐺜𐺝𐺞𐺟𐺠𐺡𐺢𐺣𐺤𐺥𐺦𐺧𐺨𐺩𐺪𐺫𐺬𐺭𐺮𐺯𐺰𐺱𐺲𐺳𐺴𐺵𐺶𐺷𐺸𐺹𐺺𐺻𐺼𐺽𐺾𐺿𐻀𐻁𐻂𐻃𐻄𐻅𐻆𐻇𐻈𐻉𐻊𐻋𐻌𐻍𐻎𐻏𐻐𐻑𐻒𐻓𐻔𐻕𐻖𐻗𐻘𐻙𐻚𐻛𐻜𐻝𐻞𐻟𐻠𐻡𐻢𐻣𐻤𐻥𐻦𐻧𐻨𐻩𐻪𐻫𐻬𐻭𐻮𐻯𐻰𐻱𐻲𐻳𐻴𐻵𐻶𐻷𐻸𐻹𐻺𐻻𐻼𐻽𐻾𐻿𐼀𐼁𐼂𐼃𐼄𐼅𐼆𐼇𐼈𐼉𐼊𐼋𐼌𐼍𐼎𐼏𐼐𐼑𐼒𐼓𐼔𐼕𐼖𐼗𐼘𐼙𐼚𐼛𐼜𐼝𐼞𐼟𐼠𐼡𐼢𐼣𐼤𐼥𐼦𐼧𐼨𐼩𐼪𐼫𐼬𐼭𐼮𐼯𐼰𐼱𐼲𐼳𐼴𐼵𐼶𐼷𐼸𐼹𐼺𐼻𐼼𐼽𐼾𐼿𐽀𐽁𐽂𐽃𐽄𐽅𐽆𐽇𐽋𐽍𐽎𐽏𐽐𐽈𐽉𐽊𐽌𐽑𐽒𐽓𐽔𐽕𐽖𐽗𐽘𐽙𐽚𐽛𐽜𐽝𐽞𐽟𐽠𐽡𐽢𐽣𐽤𐽥𐽦𐽧𐽨𐽩𐽪𐽫𐽬𐽭𐽮𐽯𐽰𐽱𐽲𐽳𐽴𐽵𐽶𐽷𐽸𐽹𐽺𐽻𐽼𐽽𐽾𐽿𐾀𐾁𐾃𐾅𐾂𐾄𐾆𐾇𐾈𐾉𐾊𐾋𐾌𐾍𐾎𐾏𐾐𐾑𐾒𐾓𐾔𐾕𐾖𐾗𐾘𐾙𐾚

7,8. ^a The same meaningless termination also in 9,8.

7,9. ^a An error for $\overline{\text{L}} \overline{\text{B}} \overline{\text{I}}$, a not uncommon writing of $\overline{\text{L}} \overline{\text{B}}$ in L-Eg. hieratic, e.g. below p. 33, l. 16; 34, l. 3.

^b Read $\overline{\text{P}} \overline{\text{I}} \overline{\text{9}} \overline{\text{L}}$. ^c Emend $\rightarrow \overline{\text{P}} \overline{\text{I}} \overline{\text{9}} \overline{\text{L}} \overline{\text{L}} \overline{\text{L}} \overline{\text{L}}$; the verb is misspelt again below 14,1 (similarly); 18,5 (differently).

8,1. ^a Emend $\rightarrow \overline{\text{P}} \overline{\text{P}} \overline{\text{L}} \overline{\text{L}}$.

^b Emend $\rightarrow \overline{\text{L}} \overline{\text{L}} \overline{\text{L}}$ without \rightarrow .

8,2. ^a Omit $\overline{\text{L}}$.

8,3. ^a The parallel passage 7,2 has $\overline{\text{P}} \overline{\text{I}} \overline{\text{9}} \overline{\text{L}} \overline{\text{L}} \overline{\text{L}} \overline{\text{L}}$, rightly with $\overline{\text{L}}$.

^b $\overline{\text{L}}$, but doubtless intended for $\overline{\text{L}}$, not for $\overline{\text{L}}$.

8,4. ^{a-b} Emend $\langle \overline{\text{L}} \rangle \rightarrow \overline{\text{L}} \overline{\text{L}} \overline{\text{L}} \overline{\text{L}} \overline{\text{L}}$. 'The det. $\overline{\text{L}}$ is wrongly borrowed from šdi "recite"; read $\overline{\text{L}} \overline{\text{L}}$.

8,5. ^a Doubtless indeed for $\overline{\text{L}}$, as clearly in 13,5. "The space left for the entry in red ink was too short, the signs are therefore crowded and $\overline{\text{L}}$ looks more like $\overline{\text{L}}$ ", Griffiths.

8,5. ^a Clearly 11, not 10, though the verb is $\overline{\text{H}} \Delta$.

^b Read $\overline{\text{H}} \Delta \overline{\text{H}} \Delta$ as in the parallel passage 13,9. ^{c-d} Probably to be emended
 $\overline{\text{H}} \Delta \overline{\text{H}} \Delta \overline{\text{H}} \Delta$, see below note ^a on 14,7.

8,6. ^a As the text stands it means: "(that I may take vengeance upon) him who hath transgressed against thee." All modern translations render, however, in the sense of 9,5; if rightly, it will be necessary to emend the text to $\overline{\text{H}} \Delta \overline{\text{H}} \Delta \overline{\text{H}} \Delta$ (or 10?)_{ms}. ^b Emend $\overline{\text{H}} \Delta \overline{\text{H}} \Delta$ as in 8,4.

^{c-d} Perhaps corrupt; not in the parallel passage 12,9, unless somehow connected with $\overline{\text{H}} \Delta \overline{\text{H}} \Delta \overline{\text{H}} \Delta$ there.

8,7. ^a The Δ is badly made but certain. See 6,3, note ^a.

8,8. ^a For $\overline{\text{H}} \Delta$ or $\overline{\text{H}} \Delta$.

8,9. ^a Emend $\overline{\text{H}} \Delta \overline{\text{H}} \Delta$ as in 10,1.

9,1. ^a Δ is omitted.

11, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

9,3. ^a Emend $\mathbb{R}\mathbb{R}$; a similar error in the same expression below 19,6.

^b The scribe began to write \mathbb{I} after \mathbb{P} , but saw his mistake in time, and changed this to \mathbb{R} .

9,5. ^a Probably to be emended into $\langle \sim \rangle \mathbb{L} \mathbb{P} \mathbb{L} \mathbb{P}$, the passive sdm.f being unlikely. ^b Emend $\langle \mathbb{I} \mathbb{Q} \rangle$ or the like.

9,6. ^a A peculiar hieratic group; similarly in 7,7.

^b A corruption of $\mathbb{P} \mathbb{R} \mathbb{P}$ through assimilation of the suffix to that of $\mathbb{P} \mathbb{R} \mathbb{I}$. Similarly above 7,8, see note ^c thereon (p. 16a).

9,7. ^a A very abnormal writing, but cf. the old perfective $\mathbb{P} \mathbb{R} \mathbb{P} \mathbb{I}$ in 8,1.

^b One expects $\langle \mathbb{P} \mathbb{I} \rangle \mathbb{P}$, which occurs in 2,3. ^c \mathbb{P} is superfluous.

9,8. ^a Emend $\langle \sim \rangle \mathbb{P}$. ^b The MS reading is not impossible, but perhaps emend $\mathbb{P} \mathbb{R} \mathbb{P} \langle \sim \rangle$ as in 11,5.

^c Corrupt for \mathbb{P} . ^d $\langle \mathbb{O} \rangle$. ^e Emend $\mathbb{L} \mathbb{I} \mathbb{O} \mathbb{R}$ as Pap. Ch. Beatty I, 3,7; the strange writing $\mathbb{P} \mathbb{I} \mathbb{O}$ also above 7,8.

9,9. ^a \mathbb{I} has an abnormal form \mathbf{a} . ^b On this writing see Sethe, *Verbum*, II, §25.

10,2. ^a Omit $\mathbb{I} \mathbb{Q}$. ^b For $\mathbb{P} \mathbb{O} \langle \mathbb{O} \rangle$

^c $\langle \mathbb{R} \rangle$.

10,3. ^a <∅> ^b Probably for $\overline{\Delta}R$, cf. 11,2 below, where $\overline{\Delta}R$ is wrongly written.

10,6. ^a Emend <∅> $\overline{\Delta}R$ as in 12,8.

10,9. ^a The scribe wrote $\overline{\Delta}R$, then partly deleted $\overline{\Delta}$ and substituted $\overline{\Delta}$.

^b This writing again 10,10; 11,2; 19,10 for the verb "to fight" is probably only an eccentric spelling of $\overline{\Delta}R$ (so above 10,3) borrowed from chzwt "warrior"; but see below p. 29a, note ^b on 19,10.

10,10. ^a Emend <∅> $\overline{\Delta}R$, as again below 14,7; 16,6 and other less certain cases.

^b See above 10,9, note ^b.

11,1. ^a <∅>

11,2. ^a For $\overline{\Delta}R$, see above 10,3, note ^b.

^b Emend $\overline{\Delta}R$; so already Piehl, ZÄS. xxiv, 80.

11,3. ^a Some emendation appears necessary, perhaps $\overline{\text{m}} \overline{\text{r}} \overline{\text{r}} < \overline{\text{r}} \overline{\text{r}} \overline{\text{r}} \overline{\text{r}} >$, in which case $\overline{\text{r}} \overline{\text{r}} \overline{\text{r}} \overline{\text{r}}$ may stand as passive sdm.f. ^b $\overline{\text{r}}$ is without the usual dot.

11,4. ^a Read $\overline{\text{m}} \overline{\text{r}} \overline{\text{r}} \overline{\text{r}}$.

11,5. ^a A more complete spelling would be $\overline{\text{r}} \overline{\text{r}} \overline{\text{r}} \overline{\text{r}}$ from *ni-st.

^{b-c} As Erman has seen (cf. Proc. S.B.A. XI; Sethe, Untersuchungen, V, 35) $\overline{\text{r}} \overline{\text{r}} \overline{\text{r}} \overline{\text{r}}$ is a corruption of $\overline{\text{r}} \overline{\text{r}} \overline{\text{r}}$, and $\overline{\text{r}} \overline{\text{r}} \overline{\text{r}} \overline{\text{r}}$ contains the old phrase $\overline{\text{r}} \overline{\text{r}}$ "tribute", "homage"; he assumes as the original reading $\overline{\text{r}} \overline{\text{r}} \overline{\text{r}} \overline{\text{r}} \overline{\text{r}} \overline{\text{r}} \overline{\text{r}} \overline{\text{r}}$ and renders "denn sie (die Locke) ist ein Tribut für dich aus einem andern Lande." One small modification is perhaps desirable: the suffix of hr.k (Erman's "für dich") should possibly be omitted as due solely to a thoughtless recollection of the formula $\overline{\text{r}} \overline{\text{r}} \overline{\text{r}} \overline{\text{r}}$ "homage to thee".

11,7. ^a Emend $\overline{\text{r}} \overline{\text{r}} \overline{\text{r}} \overline{\text{r}}$ with Sethe (in Möller, 1927); the adverb hnc which he formerly favoured (ZAS. xlv. 84, n. 3) is not likely at this period.

^b Emend $\overline{\text{r}} \overline{\text{r}} \overline{\text{r}} \overline{\text{r}}$. ^c Perhaps the suffix $< \overline{\text{m}} \overline{\text{r}} >$ here is not quite indispensable.

^d $\overline{\text{r}}$ is certain in the original.

11,10. ^a Omit $\overline{\text{m}}$. ^b $\overline{\text{r}}$ is the last letter of the line, but the end of $\overline{\text{r}}$ curls round behind it.

12,1. ^a Emend $< \overline{\text{r}} \overline{\text{r}} > \overline{\text{r}} \overline{\text{r}}$.

12,2. ^a So determined also 17,2; $\overline{\text{r}} \overline{\text{r}} \overline{\text{r}} \overline{\text{r}}$ 14,9; 15,4; 18,9.

12, 3. ^a For $\text{𓆎} \text{𓆏} \text{𓆐}$; in 18, 10 another misspelling $\text{𓆎} \text{𓆏} \text{𓆐}$ which shows the initial 𓆎 . ^b Understand $\langle \text{𓆎} \rangle \text{𓆏} \text{𓆐}$, a writing that occurs in 19, 3.

12, 4. ^a For 𓆎 read simply 𓆎 ; see below 12, 6, note ^a.

^b Read $\langle \text{𓆎} \rangle \text{𓆏} \text{𓆐}$ as in the same phrase 18, 1. ^c Read $\text{𓆎} \text{𓆏} \text{𓆐}$ as in 15, 10.

12, 6. ^a For simple 𓆎 as in the same phrase 13, 4. 8.

^b Read $\langle \text{𓆎} \rangle \text{𓆏} \text{𓆐}$.

12, 7. ^a Read $\text{𓆎} \text{𓆏} \text{𓆐}$ and see above 3, 9, note ^a.

12, 9. ^a Emend $\langle \text{𓆎} \rangle$

14,3 14,4 14,5 14,6 14,7 14,8 14,9 15,1 15,2 15,3
 15,4 15,5 15,6 15,7 15,8 15,9 15,10 15,11 15,12 15,13 15,14 15,15 15,16 15,17 15,18 15,19 15,20 15,21 15,22 15,23 15,24 15,25 15,26 15,27 15,28 15,29 15,30 15,31 15,32 15,33 15,34 15,35 15,36 15,37 15,38 15,39 15,40 15,41 15,42 15,43 15,44 15,45 15,46 15,47 15,48 15,49 15,50 15,51 15,52 15,53 15,54 15,55 15,56 15,57 15,58 15,59 15,60 15,61 15,62 15,63 15,64 15,65 15,66 15,67 15,68 15,69 15,70 15,71 15,72 15,73 15,74 15,75 15,76 15,77 15,78 15,79 15,80 15,81 15,82 15,83 15,84 15,85 15,86 15,87 15,88 15,89 15,90 15,91 15,92 15,93 15,94 15,95 15,96 15,97 15,98 15,99 15,100

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

16,3. ^a 18 is in part modern restoration.

^b Here again a modern falsification, but the end of ~~18~~ seems ancient. Cf. 17,10.

16,4. ^a Either an extreme example of confusion between oratio recta and oratio obliqua, or else emend ~~18~~ comparing 17,10.

x critical: 18 to 37: oratio: 17,10.

^b ~~18~~ Thus much is ancient. The signs have been tampered with by the modern restorer. The ~~18~~, which is certain, is to be read after 1 and before 9.

16,5. ^a Emend ~~18~~ or just possibly ~~18~~, cf. for the latter 3,9.

16,6. ^a Understand ~~18~~, see above 10,10, note ^a. ^b Emend ~~18~~.

16,7. ^a The sign is damaged, but probably ~~18~~ and not ~~18~~; for the word, see Admonitions, 8,10.12.

^b ~~18~~ is very small.

16,9. ^a For ~~18~~. ^b Emend ~~18~~. ^c Emend ~~18~~.

^d Emend ~~18~~ into ~~18~~; the ~~18~~ is badly made.

^e Emend ~~18~~ or ~~18~~.

17,1. ^a ~~18~~ is to be understood.

^b A mistake for ~~18~~.


17,2. Emend ~~18~~.


17,2. ^a The same determinatives as in 12,2; see the note thereon.




17,3. ^a Retouched by the modern restorer.


^b Δ is here a mere stroke 1.

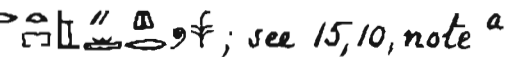
17,4. ^a Emend .


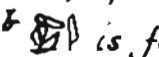

^b Read <  >. ^c Some verb is lacking, perhaps <  >.

17,6. ^a There is a large omission here, as Maspero (*Contes populaires*, 19,2) has seen. Perhaps emend: .







17,7. ^a Emend , see 15,9, note ^c. ^b One expects <  > before .



^c ^a Perhaps to be restored .




17,8. ^a Read ; see 15,10, note ^a.




17,10. ^a One expects ; however, the present writing is not inexplicable, see JEA, 16, 227. ^b  is for , only here in d'Orbigny.




























18, 1-19, 1
 18, 2-19, 1
 18, 3-19, 1
 18, 4-19, 1
 18, 5-19, 1
 18, 6-19, 1
 18, 7-19, 1
 18, 8-19, 1
 18, 9-19, 1
 18, 10-19, 1
 18, 11-19, 1
 18, 12-19, 1
 18, 13-19, 1
 18, 14-19, 1
 18, 15-19, 1
 18, 16-19, 1
 18, 17-19, 1
 18, 18-19, 1
 18, 19-19, 1

18.2. ^a Read , as in the parallel passage 16.4. ^b  is certain, as Griffith has seen;  and  are quite doubtful. The group is perhaps wholly superfluous, for  after  see too 4.3, with note ^c thereon.

^c Cf. below 18.5.  is a strange, but well authenticated L-Eg. writing of old , cf. below, Horus and Seth, 4.1; 15.1.

18.3. ^a  is superfluous, see for the construction see 10.5. ^b  is for , see 4.10, note ^b.

18.4. ^a  is superfluous. Just before, emend  into .

18.5. ^{a-b} Emend                           

19,2

19,3

19,4

19,5

19,6

19,7

19,8

19,9

19,10

19, 2. ^a Emend < > ^{b-c} Exceedingly faint, like all rubrics on this page.
^d So Griffith and Sethe. The space suits, and I think I see traces of ~~the~~ ^{However, not} at all certain.
 19, 3. ^{a-b} Faint, but certain. ^c Not nearly enough room for the correct reading [A]. Perhaps the scribe erroneously wrote [B] or the like.

19, 4. ^{a-b} η $hm.f$ comes in very strangely after $nsy.i$ srw syw . Perhaps the easiest way of removing the difficulty would be to substitute \tilde{A} for $\tilde{A}PPA$.

19, 5. ^a Δ I touched up with modern ink. ^b The sense is rather obscure; is $im.sn$ correct?

19, 6. ^a < > ; cf. 19, 1-2 and note ^a on 19, 1.

^b Read $\tilde{A}\tilde{A}$ for $\sim PPA\tilde{A}$; similarly above 9, 3. ^c Emend < Δ 19 >.

19, 7. ^a λ i.e. exactly hieratic η as in 19, 6. Obviously a corruption of [r].

^b \square is unnecessary and borrowed from $mriwt$ "port", "harbour".

^{c-d} Faint but probable. So Griffith. Possibly, however, $\tilde{A}\tilde{A}$ with one Δ .


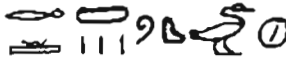

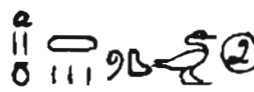


19, 8. ^a Read simply \tilde{A} . ^b \tilde{A} seems to have been the original reading; \tilde{A} was then imperfectly deleted, and \tilde{A} written in front of it.

19, 9. ^a 19 here takes the place of Δ in the same formula Sallier IV, on back of recto, p. 21. See JEA. XVI, 224, and above, note ^a on 14, 5.

19, 10. ^a Insert < > . See the first two references in the last note.














^b So written for $\tilde{A}\tilde{A}\tilde{A}$ above 10, 10; 11, 2. This seems better than to assume a verb $h3wty$, as is done in Wb. I 218; though in favour of this one might perhaps quote $\tilde{A}9\Delta\tilde{A}\tilde{A}\tilde{A}\tilde{A}\tilde{A}\tilde{A}$ Sallier IV, verso, loc. cit.

20, 1. ^a A single line of large writing across the top of the page.





 ①

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

Verso: on the back of recto, p. 1.



on the back of recto, p. 19



 ②
 









 ①




III. The Blinding of Truth by Falsehood, from Pap. Chester Beatty II in the British Museum.


 ①
 





 21 cm. ?  16  22 cm. ?  15 x pages lost















 19 cm. ?  18  20 cm. ?















 19 10















 21















 22















 23





























 24















 25















 26

* Upside down from the standpoint of the recto. Behind the righthand lower corner of [recto, p. 1]

^a $\frac{11}{2}$ really more like $\frac{11}{2}$.

† Two lines of large writing transversely across the papyrus. Beginning of the same entry as in recto, 20, 1 (see p. 29, at bottom).

The Blinding of Truth by Falsehood.

N.B. $\mu\mu\mu$ measures from .08 to 1 cm.

1,5. ^a The papyrus now starts with the final signs of the last five lines of a page which I have called page 1. Four lines of this page, which may have had a breadth of some 23 cm., are completely lost. Very possibly only one page preceded page 1. ^b $\mu\mu\mu$ just possibly part of $\mu\mu\mu$.

1,7. ^a Restored from 2,2, etc.

1,8. ^{a-b} The whole passage from $\mu\mu\mu$ ps $\mu\mu\mu$ n $\mu\mu\mu$ (1,8) to $\mu\mu\mu$ (2,1) is found quoted again in 10,3-4, and these later lines afford a certain basis for restoration, though clearly there were some slight variants.

1,9. ^{a-b} See the last note. ^{b-c} 10,4 has the variant $\mu\mu\mu$ $\mu\mu\mu$.

2,1. ^a Supply <A> though this is absent also in 10,4. ^b $\mu\mu\mu$; it is doubtful whether $\mu\mu\mu$ was here determined with $\mu\mu\mu$ as in 10,4. ^c Supply <A> as in [10,4].
^d Var. $\mu\mu\mu$ $\mu\mu\mu$ 10,4; for the word see Westcar, 12,5.

2,2. ^a Possible traces of $\mu\mu\mu$; the proposed restoration must be right as regards $\mu\mu\mu$ if the traces are of $\mu\mu\mu$. After this $\mu\mu\mu$ barely fills the available space, but it is impossible to be certain, as the writing varies greatly in size. ^b <A>?

2,3. ^a Note the strange division $\mu\mu\mu$ $\mu\mu\mu$; there are others of the kind below, e.g. 2,6-7; 7-8; 2,8-3,1.

2,5. ^a ~~the~~ is broken in the middle and hence slightly conjectural; the traces suit well and ~~the~~ is impossible.

2,6. ^a ~~the~~ without ~~the~~ below it. ^{b-c} of ~~the~~ all that is left is ~~the~~; how well the trace suits ~~the~~ is seen from ~~the~~ in 3,3; 4,1. The tail of ~~the~~ is visible in 2,7. ~~the~~ must have been small.

2,7. ^a The lacuna is equal to ~~the~~ in 2,6, but in this papyrus ~~the~~ is often highly compressed. ^b ~~the~~; the downward stroke belongs to the ~~the~~ off ~~the~~, 2,6. The space would suit ~~the~~; ~~the~~ in is usually red (except after ~~the~~ or ~~the~~ etc.), but not always, see 5,2-3; 8,1. 7.

2,8. ^{a-b} Perhaps restore ~~the~~, which suits the space well. ^c ~~the~~ restoration doubtful.
 1.9 (5,2) 2.4 (2,5)

3,1. ^a The placing of the scanty fragments of p.3 is mainly the work of Dr. Ibscher; the fibres, the distance apart of the joins (Klebung), and the evidence of the verso (p.11), make the reconstruction practically certain. Two fragments that could not be placed must belong to this page, not to page 1; they give ~~the~~; ~~the~~.

3,2. ^a ~~the~~; the restoration ~~the~~ does not appear very probable.

^b Perhaps to be emended to ~~the~~ "that he might tell falsehood."

3,3. ^a ~~the~~ ^b Tiny traces, which suit ~~the~~ none too well. ^c Reading certain; there seems no room for ~~the~~ (~~the~~) at the beginning; perhaps cf. ~~the~~ in 6,2.

3,4. ^a ~~the~~ ^b Portion of red ~~the~~ only; the space makes it probable that this belongs to ~~the~~ of the formula, rather than to ~~the~~. ^c The woman's name is never complete; cf. 3,7; 4,2.3.

3,5. ^a This strange writing can apparently only be an error for ~~the~~. ^b ~~the~~

3,6. ^{a-b} 5.3 cm.; the space would exactly suit ~~the~~.

^c After traces that suit ~~the~~ is another which suits ~~the~~; ^{3.7 (4,1) 2.5 (4,4) on} ^{d-e} Certain; cf. 4,6. ^f Hardly ~~the~~ or ~~the~~ perhaps restore ~~the~~

3,7. ^{a-b} 8.5 cm.; in 7,3 ~~the~~ with ~~the~~ omitted measures 3.5 cm.

^c 3.1 cm., almost exactly the space occupied by ~~the~~ 4,4; very tiny traces suit ~~the~~ and ~~the~~ well. ^d The trace below ~~the~~ suits neither ~~the~~ nor ~~the~~ well.

^{tr d} ^{tr d} ^c ^z ^a ^{4.2} ^{4.8 cm.} ^{tr a} ^{4.3} ^{4.4} ^{4.5} ^{4.6} ^{4.7} ^{4.8} ^{4.9} ^{5.0} ^{5.1} ^{5.2} ^{5.3} ^{5.4} ^{5.5}

5

10

15

4,2. ^{a-b} 4.9 cm., of which ~~[[[scribble]]]~~ would need only 2 cm. This leaves overmuch room for the name. The same words (wn. in ... w) occupy 4 cm. in 3,4. ^c For ~~[[[scribble]]]~~. ^d Certain.

4,3. ^{a-b} At the beginning very small black traces ~~[[[scribble]]]~~, which would suit ~~[[[scribble]]]~~ or possibly ~~[[[scribble]]]~~. As at the beginning of 4,2, exaggeratedly much space seems available for the woman's name.

4,4. ^{a-b} Certain traces of ~~[[[scribble]]]~~ at the end. Before these ^(m) lost ^{tail} of which the tail of ~~[[[scribble]]]~~ and ~~[[[scribble]]]~~ further back seem ^(w) ~~[[[scribble]]]~~ probable. One thinks of ~~[[[scribble]]]~~ but there is no trace of ~~[[[scribble]]]~~ and perhaps no room for it.

4,5. ^{a-b} Certain traces of ~~[[[scribble]]]~~; as regards the phrase this passage and d'Orbiney 3,6 mutually confirm one another. ^c Insert <R>; see above 4,4.

4,7. ^a ~~[[[scribble]]]~~. ~~[[[scribble]]]~~ seems probable, but what word can be meant? ^b ~~[[[scribble]]]~~; the determinative prohibits the restoration ~~[[[scribble]]]~~, i.e. [gs]ti "palette".

5,1. ^a A correction above the line, ~~[[[scribble]]]~~ very short and half deleted. The scribe has wished to substitute the orthodox writing ~~[[[scribble]]]~~ for the phonetic one in the text (cf. Coptic $\alpha\eta\zeta\eta\beta\epsilon$). So too in 5,2.

5,2. ^a In red, and faint, the same correction as in 5,1. See the last note.

5,3. ^a <= > is omitted.

5,4. ^a Emend shur ~~[[[scribble]]]~~ and isd ~~[[[scribble]]]~~, the erroneous ~~[[[scribble]]]~~ being due to the suffix of ~~[[[scribble]]]~~ preceding. Another good case of corruption through assimilation of pronouns. ^b Perhaps to be emended ~~[[[scribble]]]~~, see last note. But perhaps more probably a ^c repetition of the reproach.

5,~ ^a Understand 9 < 9 > 13.

5,6. ^a The sense requires < mm >.

^b For 198 ~ 94. So again below 8,6 and Anast. I, 27, 7. The spelling is clearly due to the influence of the causative verb str (stri).

5,7. ^a Apparently either a then-clause has been omitted, or else there is an aposiopesis.

5,8. ^a The signs are thus arranged in the original.

^b Read 13.

6,1. ^a Corrected out of 111. ^b B is corrected out of 11.

6,2. ^a This 9 is superfluous.

6,3. ^a A correction in red above the line. The omission has caused the verse-point to fall above 9 of the following sentence.

6,4. ^a ~ is superfluous, and borrowed from rdwy f following.

6,5. ^a 11 is superfluous, see the same participle 6,6-7.

6,6. ^a 11 here is superfluous, and borrowed from kmm "blind man" 5,8.







^b Understand < 9 > 13. ^c Insert < 11 > or < 11 >.



6,7. ^a Emend < 11 >, see 10, 6, beginning.


7,3. ^a Insert < 11 > as in 8,5.










Blinding of Truth, 7,3-8,7.











L-Eg. Stories, 34a

7,3. ^a The forms of the herdoman sign (minu) vary slightly in this papyrus, here , in 7,8 , etc., but they are always sufficiently like the sign for sw  (in 7,5) to borrow its complement  from it. Hence too the  of , see 7,6, with note ^c.

7,4. ^a After ity emend  or . A sdm-f form is required after ih.

^b  is a correction in red above the line.

7,5. ^a  like , but the same word in 7,2 has a clear , and  occurs for  elsewhere, e.g. in 1, 7,2, beginning. ^b Emend     as in 7,2.

7,6. ^a  here and in 8,1,2 quite exceptionally without . ^b Understand    , see JEA. xvi, 232. ^c  here , has borrowed  from ; see above 7,3, note ^a, and

7,7. ^a Emend  for , hr-s always being found elsewhere in this formula. [below 8,5; 10,5.]





^b A large thin red  added as correction.











7,8. ^a See above 7,3, note ^a, but here the correct complement  is added after .





8,1. ^a The verso begins here.

^b A corruption of , carried still further in Max. d'Anii, 8,2. ^c See above 7,6, note ^a.








8,2. ^a Emend   .



^b See 7,3, note ^a. ^c See above 7,6, note ^a. ^d Understand    .

8,3. ^a See 7,3, note ^a. ^{b-c} A correction in red above the line. The first signs are illegible, but  is certain. I think I see   , i.e.   , but of this only  is required by the context. ^d One expects   "give it", i.e. the bull. ^e After this place there are no more verse-points.

8,5. ^a  is superfluous. ^{b-c}    in the original is erroneously written twice. ^d See above 7,6, note ^c.

^e See 7,3, note ^a.






8,6. For       , see above 5,6, note ^b.




8,7. ^a See 7,3, note ^a. ^b An error for  or .

9,1. ^a Read .

9,2. ^a Read .

^b Insert <19>.








9,3. ^a The scribe has substituted for *J* the determinative of *ḥ*  "rudder".
^b  is a mistake for *17*, see  *17*   in 9,4.

9,4. ^a Read   , see last line.








9,5. ^a Ditto-graph.




^b See 7,3, note ^a. ^c Emend .


9,6. ^a Insert <○> as in 8,5; the same omission above 7,3.

10,1. ^a Read < 17> , though a genuine ellipse of this suffix is perhaps just possible. ^{b-c} 6.5 cm., or as much as      at the end of 10,2.

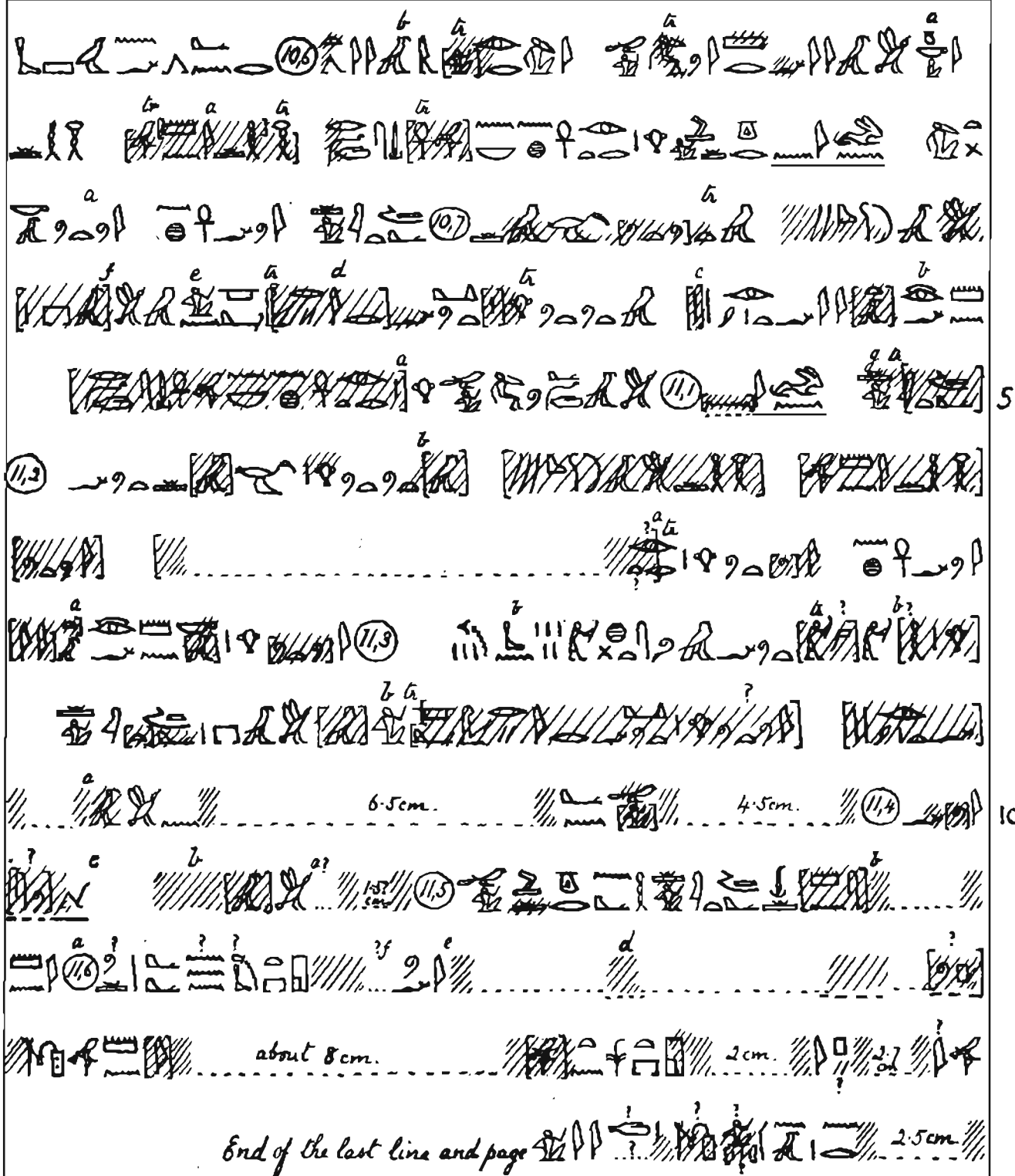
10,2. ^a Emend  or .

^{b-c} 4.9 cm. The portion of     here lost occupies 2.5 cm. in 10,1, and since  can hardly take more than 1.8 cm.,  can barely have stood under .


10,3. ^{a-b} Presumably about 2.2 cm. is available for this word, the end of which is written   .


10,4. ^a Insert <*h*> also omitted in 2,1. ^b  ^c See 2,1. ^d Restored with the help of 2,1.


10,5. ^a Read  .







Page 11 (p. 4 of the verso) is separated by a vertical line from the rest of the papyrus to the left of it. Here there are a few journal entries - numerals (𐀀𐀁, many times repeated), and a date (𐀀𐀁𐀂𐀃).

10,5. ^a Read . ^b See above, 7,6, note ^c.





10,6. ^a It is obvious that here the ordinary Ramesside oath is being used. Of the name of Amūn  alone is preserved.





















10,7. ^a Here a correction. ^b Another correction; in this expression (above 2,2; below 11,3) a preposition, perhaps <R> must be understood before . ^c See 2,2.

^d Restored from 2,3. ^e Emend  for . ^f The space suits excellently, see the same phrase in 11,3, where the writing is rather larger. At the end of the lacuna

 i.e.  the traces suiting no other signs.

11,1. ^{a-b} 15 cm., exactly the space employed for the same words in 10,6.

11,2. ^{a-b} 12.5 cm. The reading   presents difficulties, the traces  displaying a horizontal stroke that seems inexplicable. Assuming, however, the reading to be correct, and allowing 2.7 cm. for , cf. 11,3, there remains 9.8 cm. to be filled.

At the beginning  seems highly probable, and I am inclined to conjecture                   

IV. The Contendings of Horus and Seth,
from Pap. Chester Beatty I, recto.

^a
^b ^c ^d ^e ^f ^g ^h ⁱ ^j ^k ^l ^m ⁿ ^o ^p ^q ^r ^s ^t ^u ^v ^w ^x ^y ^z ^{aa} ^{ab} ^{ac} ^{ad} ^{ae} ^{af} ^{ag} ^{ah} ^{ai} ^{aj} ^{ak} ^{al} ^{am} ^{an} ^{ao} ^{ap} ^{aq} ^{ar} ^{as} ^{at} ^{au} ^{av} ^{aw} ^{ax} ^{ay} ^{az} ^{ba} ^{bb} ^{bc} ^{bd} ^{be} ^{bf} ^{bg} ^{bh} ^{bi} ^{bj} ^{bk} ^{bl} ^{bm} ^{bn} ^{bo} ^{bp} ^{bq} ^{br} ^{bs} ^{bt} ^{bu} ^{bv} ^{bw} ^{bx} ^{by} ^{bz} ^{ca} ^{cb} ^{cc} ^{cd} ^{ce} ^{cf} ^{cg} ^{ch} ^{ci} ^{cj} ^{ck} ^{cl} ^{cm} ^{cn} ^{co} ^{cp} ^{cq} ^{cr} ^{cs} ^{ct} ^{cu} ^{cv} ^{cw} ^{cx} ^{cy} ^{cz} ^{da} ^{db} ^{dc} ^{dd} ^{de} ^{df} ^{dg} ^{dh} ^{di} ^{dj} ^{dk} ^{dl} ^{dm} ^{dn} ^{do} ^{dp} ^{dq} ^{dr} ^{ds} ^{dt} ^{du} ^{dv} ^{dw} ^{dx} ^{dy} ^{dz} ^{ea} ^{eb} ^{ec} ^{ed} ^{ee} ^{ef} ^{eg} ^{eh} ^{ei} ^{ej} ^{ek} ^{el} ^{em} ^{en} ^{eo} ^{ep} ^{eq} ^{er} ^{es} ^{et} ^{eu} ^{ev} ^{ew} ^{ex} ^{ey} ^{ez} ^{fa} ^{fb} ^{fc} ^{fd} ^{fe} ^{ff} ^{fg} ^{fh} ^{fi} ^{fj} ^{fk} ^{fl} ^{fm} ^{fn} ^{fo} ^{fp} ^{fq} ^{fr} ^{fs} ^{ft} ^{fu} ^{fv} ^{fw} ^{fx} ^{fy} ^{fz} ^{ga} ^{gb} ^{gc} ^{gd} ^{ge} ^{gf} ^{gg} ^{gh} ^{gi} ^{gj} ^{gk} ^{gl} ^{gm} ^{gn} ^{go} ^{gp} ^{gq} ^{gr} ^{gs} ^{gt} ^{gu} ^{gv} ^{gw} ^{gx} ^{gy} ^{gz} ^{ha} ^{hb} ^{hc} ^{hd} ^{he} ^{hf} ^{hg} ^{hh} ^{hi} ^{hj} ^{hk} ^{hl} ^{hm} ^{hn} ^{ho} ^{hp} ^{hq} ^{hr} ^{hs} ^{ht} ^{hu} ^{hv} ^{hw} ^{hx} ^{hy} ^{hz} ^{ia} ^{ib} ^{ic} ^{id} ^{ie} ^{if} ^{ig} ^{ih} ⁱⁱ ^{ij} ^{ik} ^{il} ^{im} ⁱⁿ ^{io} ^{ip} ^{iq} ^{ir} ^{is} ^{it} ^{iu} ^{iv} ^{iw} ^{ix} ^{iy} ^{iz} ^{ja} ^{jb} ^{jc} ^{jd} ^{je} ^{jf} ^{jj} ^{jk} ^{jl} ^{jm} ^{jn} ^{jo} ^{jp} ^{jq} ^{jr} ^{js} ^{jt} ^{ju} ^{jv} ^{jw} ^{jx} ^{ja} ^{jb} ^{jc} ^{jd} ^{je} ^{jf} ^{jj} ^{jk} ^{jl} ^{jm} ^{jn} ^{jo} ^{jp} ^{jq} ^{jr} ^{js} ^{jt} ^{ju} ^{jv} ^{jw} ^{jx} ^{ka} ^{kb} ^{kc} ^{kd} ^{ke} ^{kf} ^{kg} ^{kh} ^{ki} ^{kj} ^{kl} ^{km} ^{kn} ^{ko} ^{kp} ^{kq} ^{kr} ^{ks} ^{kt} ^{ku} ^{kv} ^{kw} ^{kx} ^{ky} ^{kz} ^{la} ^{lb} ^{lc} ^{ld} ^{le} ^{lf} ^{lg} ^{lh} ^{li} ^{lj} ^{lk} ^{ll} ^{lm} ^{ln} ^{lo} ^{lp} ^{lq} ^{lr} ^{ls} ^{lt} ^{lu} ^{lv} ^{lw} ^{lx} ^{ly} ^{lz} ^{ma} ^{mb} ^{mc} ^{md} ^{me} ^{mf} ^{mg} ^{mh} ^{mi} ^{mj} ^{mk} ^{ml} ^{mm} ^{mn} ^{mo} ^{mp} ^{mq} ^{mr} ^{ms} ^{mt} ^{mu} ^{mv} ^{mw} ^{mx} ^{my} ^{mz} ^{na} ^{nb} ^{nc} nd ^{ne} ^{nf} ^{ng} ^{nh} ⁿⁱ ^{nj} ^{nk} ^{nl} ^{nm} ⁿⁿ ^{no} ^{np} ^{nq} ^{nr} ^{ns} ^{nt} ^{nu} ^{nv} ^{nw} ^{nx} ^{ny} ^{nz} ^{oa} ^{ob} ^{oc} ^{od} ^{oe} ^{of} ^{og} ^{oh} ^{oi} ^{oj} ^{ok} ^{ol} ^{om} ^{on} ^{oo} ^{op} ^{oq} ^{or} ^{os} ^{ot} ^{ou} ^{ov} ^{ow} ^{ox} ^{oy} ^{oz} ^{pa} ^{pb} ^{pc} ^{pd} ^{pe} ^{pf} ^{pg} ^{ph} ^{pi} ^{pj} ^{pk} ^{pl} ^{pm} ^{pn} ^{po} ^{pp} ^{pq} ^{pr} ^{ps} ^{pt} ^{pu} ^{pv} ^{pw} ^{px} ^{py} ^{pz} ^{qa} ^{qb} ^{qc} ^{qd} ^{qe} ^{qf} ^{qg} ^{qh} ^{qi} ^{qj} ^{qk} ^{ql} ^{qm} ^{qn} ^{qo} ^{qp} ^{qq} ^{qr} ^{qs} ^{qt} ^{qu} ^{qv} ^{qw} ^{qx} ^{qy} ^{qz} ^{ra} ^{rb} ^{rc} rd ^{re} ^{rf} ^{rg} ^{rh} ^{ri} ^{rj} ^{rk} ^{rl} ^{rm} ^{rn} ^{ro} ^{rp} ^{rq} ^{rr} ^{rs} ^{rt} ^{ru} ^{rv} ^{rw} ^{rx} ^{ry} ^{rz} ^{sa} ^{sb} ^{sc} ^{sd} ^{se} ^{sf} ^{sg} ^{sh} ^{si} ^{sj} ^{sk} ^{sl} sm ^{sn} ^{so} ^{sp} ^{sq} ^{sr} ^{ss} st ^{su} ^{sv} ^{sw} ^{sx} ^{sy} ^{sz} ^{ta} ^{tb} ^{tc} ^{td} ^{te} ^{tf} ^{tg} th ^{ti} ^{tj} ^{tk} ^{tl} tm ^{tn} ^{to} ^{tp} ^{tq} ^{tr} ^{ts} ^{tt} ^{tu} ^{tv} ^{tw} ^{tx} ^{ty} ^{tz} ^{ua} ^{ub} ^{uc} ^{ud} ^{ue} ^{uf} ^{ug} ^{uh} ^{ui} ^{uj} ^{uk} ^{ul} ^{um} ^{un} ^{uo} ^{up} ^{uq} ^{ur} ^{us} ^{ut} ^{uu} ^{uv} ^{uw} ^{ux} ^{uy} ^{uz} ^{va} ^{vb} ^{vc} ^{vd} ^{ve} ^{vf} ^{vg} ^{vh} ^{vi} ^{vj} ^{vk} ^{vl} ^{vm} ^{vn} ^{vo} ^{vp} ^{vq} ^{vr} ^{vs} ^{vt} ^{vu} ^{vv} ^{vw} ^{vx} ^{vy} ^{vz} ^{wa} ^{wb} ^{wc} ^{wd} ^{we} ^{wf} ^{wg} ^{wh} ^{wi} ^{wj} ^{wk} ^{wl} ^{wm} ^{wn} ^{wo} ^{wp} ^{wq} ^{wr} ^{ws} ^{wt} ^{wu} ^{wv} ^{ww} ^{wx} ^{wy} ^{wz} ^{xa} ^{xb} ^{xc} ^{xd} ^{xe} ^{xf} ^{xg} ^{xh} ^{xi} ^{xj} ^{xk} ^{xl} ^{xm} ^{xn} ^{xo} ^{xp} ^{xq} ^{xr} ^{xs} ^{xt} ^{xu} ^{xv} ^{xw} ^{xa} ^{xb} ^{xc} ^{xd} ^{xe} ^{xf} ^{xg} ^{xh} ^{xi} ^{xj} ^{xk} ^{xl} ^{xm} ^{xn} ^{xo} ^{xp} ^{xq} ^{xr} ^{xs} ^{xt} ^{xu} ^{xv} ^{xw} ^{ya} ^{yb} ^{yc} ^{yd} ^{ye} ^{yf} ^{yg} ^{yh} ^{yi} ^{yj} ^{yk} ^{yl} ^{ym} ^{yn} ^{yo} ^{yp} ^{yq} ^{yr} ^{ys} ^{yt} ^{yu} ^{yv} ^{yw} ^{ya} ^{yb} ^{yc} ^{yd} ^{ye} ^{yf} ^{yg} ^{yh} ^{yi} ^{yj} ^{yk} ^{yl} ^{ym} ^{yn} ^{yo} ^{yp} ^{yq} ^{yr} ^{ys} ^{yt} ^{yu} ^{yv} ^{yw} ^{za} ^{zb} ^{zc} ^{zd} ^{ze} ^{zf} ^{zg} ^{zh} ^{zi} ^{zj} ^{zk} ^{zl} ^{zm} ^{zn} ^{zo} ^{zp} ^{zq} ^{zr} ^{zs} ^{zt} ^{zu} ^{zv} ^{zw} ^{zx} ^{zy} ^{zz}

IV. The Contendings of Horus and Seth.

The length of an average \sim is about 7mm.

1,1. ^a 8 mm. only. At top left there is a trace of red. \sim of indeterminate shape. Possibly restore \sim , though even this is perhaps a little too much.

^b For \sim , as sometimes elsewhere at this period. See Möller, Hier. Pal. II, no. 45, note 3.

^c Or possibly \sim ; above \sim a very tiny trace.

1,2. ^{a-b} 12 mm. The only suggestion I can make is \sim , which is however perhaps too much.

^c Trace of an upright stroke. ^d S: Pth, cf. 14, 8, but there as epithet of Pr^c.

1,3. ^{a-b} 48 mm., of which \sim will take about 24 mm. Even if \sim had the det. R (only 2, 11) the remaining space is rather excessive for \sim , 2, 10, still more for \sim , 16, 2, as found in the similar phrases in this tale. There is sufficient space for \sim , 1, 6; 15, 6, which, moreover, seems required, since Anis is always represented as dwelling in the West, the nether world. ^c \sim ; similarly in 1, 7. ^d Omit \sim .

1,4. ^{a-b} Sufficient traces. Cf. 14, 4, 5; also damaged, 1, 7. ^{c-d} Restored from 2, 2; 4, 12.

^e Perhaps restore \sim , though the imperative before pron. obj. should be \sim . If \sim is predicate, one would expect \sim rather than \sim .

1,5. ^{a-b} Certain, cf. 1, 10 and often. ^c Cf. 14, 5, where, however, \sim (3, 7; 4, 6) is wrongly written. ^d For \sim , see Two Brothers 4, 10, note ^b. ^e Restored from 2, 1; 3, 12.

1,6. ^a So too after \sim 16, 5. ^{b-c} After the necessary restorations there is room for \sim , hardly more. [13, 4, note ^a.

^d See 15, 6: A trace of \sim very high up. ^e \sim is superfluous, cf. Two Brothers,

1,7. ^{a-b} 37 mm. of which the quite certain restorations \sim occupy 27 mm. This leaves 10 mm. for the first word of the speech, possibly \sim .

^c Cf. 2, 5. No other restoration seems possible.

^d A correction in red above the line.

1,8. ^a 13-14 mm., of which \sim will take 7 mm. At end \sim , which I hesitatingly guess to be the \sim of \sim . The phrase would be \sim \sim \sim , see Two Brothers, 5, 1, note ^c. ^{b-c} 26 mm., less \sim 6 mm. = 20 mm. This is too little for \sim , too much for \sim . Perhaps \sim . The indeterminate strokes suit no other verb than \sim , see below 7, 7; 12, 12.

1,8. ^a Cf. 16,1 for this phrase. A clear trace of 𓂏 is visible high up.

1,9. ^a For the word see 4,1 and Two Brothers, 18,2, note ^c; for the entire phrase cf. Sallier I, 3,2-3. The determinatives 𓂏 are less usual than 𓂏 , but suit the sense better.

^b Clear traces of the ligature 𓂏𓂏 found in 𓂏𓂏 below 7,12; 10,1.

^c Barely room for 𓂏𓂏 .

1,10. ^a 𓂏 a quite abnormal form for 9, here usually 𓂏 . Is 11 intended?

^{b-c} Emend 𓂏𓂏𓂏𓂏 , cf. Blinding of Truth, 5,1-2; also below 13,4, and Rev. de l'Ég. anc. I, 219; ZAS. XXIV, 84. For the masc. gender of 𓂏 here see 11,6-7.

1,11. ^a A tiny trace high up. Perhaps restore 𓂏𓂏 . ^b For the abnormal det. cf. 4,2.

^c Emend 𓂏𓂏𓂏𓂏 as in the same phrase 6,12; 7,9.

1,12. ^a On a newly found fragment.

^b The same mistake for 𓂏𓂏 below 13,1. ^c Perhaps insert 𓂏𓂏𓂏𓂏𓂏𓂏 , this addition never failing elsewhere in this story, except once in 16,5.

2,2. ^a For this restoration see 10,11; 15,13.

2,3. ^a A substitute for old 𓂏 found only in hieratic; see Möller, Hier. Pal., II, no. 612.

^b Perplexing traces. This damaged sign perhaps conceals a correction. No room for 𓂏𓂏 .

^c 𓂏𓂏 i.e. - 𓂏𓂏 , the island of Schêl in the First Cataract, is doubtless to be under 𓂏𓂏 .

2,4. ^a 𓂏𓂏 a substitute for 𓂏𓂏 not uncommon in Dyn. XX, e.g. Pap. jud. Turin, 6,1; Playle-Rossi, 108, 6.

^b A trace high up which points to 𓂏 , not 𓂏 .

^c 𓂏𓂏𓂏 in place of the suffix 𓂏 only here in this tale, and very rare outside it, e.g. Anastasi IX, 17; Edinburgh, Soc. of Ant. 912.

2,5. ^a For this spelling cf. Wenamün 2,69, and for 𓂏 in this verb see below 14,1, note ^a.

2,7. ^a This same judgement-hall seems to be mentioned below 14,2 under the somewhat divergent name ~~𓂏𓂏𓂏𓂏~~ 𓂏𓂏𓂏𓂏𓂏𓂏.

2,9. ^a 𓂏 is nearly deleted, perhaps intentionally.

2,11. ^a One would expect 𓂏𓂏 <𓂏𓂏>, as always elsewhere in this phrase.

2,12. ^a This same writing again below 14,10 ; 16,1.2.

^b 𓂏𓂏 is superfluous.

2,13. ^{a-b} An addition in red above the line.

3,1. ^a For this sign see above 2,3, note ^a.

^b Insert <𓂏> ; the suffix 2nd. fem. is omitted in our tale only here.

3,3. ^{a-b} Emend $\overline{\text{N}} \text{I} \overline{\text{N}}$, probably with direct obj., as Ebers, 106,16; Two Brothers, 9,2. There is no good evidence for a construction with $\overline{\text{N}}$, but see Sallier IV, recto 2,5. Here as abbreviation for $\text{I} \overline{\text{N}} \overline{\text{N}} \overline{\text{N}}$.

3,5. ^a $\overline{\text{N}}$ for simple $\overline{\text{N}}$ often again below, e.g. 4,5; 5,9; 8,4; 9,6.

3,7. ^a A mistake for $\overline{\text{N}} \overline{\text{N}} \overline{\text{N}}$.

3,8. ^a For this sign with uraeus, see below šri 6,11, also Doomed Prince, 4,7.9.

3,9. ^{a-b} Emend $\overline{\text{N}} \overline{\text{N}} \overline{\text{N}} \overline{\text{N}} \overline{\text{N}}$; the fantastic ending here is clearly borrowed from ity 'sovereign'.

3,11. ^a This meaningless — again in the same phrase below 4,1. It is probably thoughtlessly borrowed from the adverb ~~ⲉⲡⲓⲛ~~ found in 6,5; 8,5.

4,1. ^a See above 3,11, note ^a.





↳ Doubtless a quite correct writing, cf. Coptic ⲟⲩⲁⲁⲧⲩ, from. <m> wctw.f. Cf. the parallel form m wc.f in Two Brothers 5,1, note ^c. ^c Insert <1ⲩ>.







4,2. ^a For this writing see Blinding of Truth, 7,6, note ^c. Always so in this tale except in 5,6, where ~~ⲁ~~ is absent, and in 7,2, where ⲡ is omitted.










4,4. ^a Perhaps insert <ⲁ>; 'the Ennead' regularly shows the def. article, the other two exceptions (1,7; 12,7) being seemingly rather special cases.

4,5. ^a Ditto-graph due to the passage from one line to another. Cf. below 7,8,9



↳ For mn, see 3,5, note ^a.

4,7. ^a  is an addition in red above the line, apparently a mistaken correction. Even if  be understood, the correction is unintelligible, since  is not employed to usher in direct speech after . Perhaps the scribe, in making the correction, was under the illusion that wn.in, not dd.in, had preceded.

4,9. ^a  is a later addition. ^b . The scribe occasionally makes thus his , which we expect here, see above 1,3, note ^c; 1,6, note ^c. Nevertheless, I have not ventured here to write   .

4,11. ^{a-b} A strange writing for  , perhaps influenced by the word   and resulting from the treatment of  as the suffix, cf. below   14,7, and again in this papyrus   verso, A8.

4,12. ^a , cf. 4,9.

4,13. ^a A cursive writing of  common in business documents of this date. Only here in this story, though  occurs not uncommonly.

5,3. ^a Emend <ⲙⲓ>ⲙⲓ as everywhere else in this papyrus. ⲓ is here ambiguously made, almost like ⲓⲓ.

5,4. ^a For this writing of the name of the god which in M-Eg. is written ⲙⲓ see ZÄS. xlvii, 51 foll. ^b The word is mhnty, but is written without -ty below 5,6; [7,12,13.]

^c The MS has ⲙⲓⲙⲓ, with ⲙⲓ deleted. For the phrase see 5,11.

5,5. ^a A wrong writing for ⲙⲓ "likeness", see now Bull. Inst. fr. xxviii. 107. Not improbably the same erroneous use of ⲙ is implied in the ⲙ of ⲙⲓ Westcar 6,7.

^b Here and often elsewhere below (and already 2,9) assimilated to the det. fr "child". The more correct det. of hms is ⲙⲓ, see 1,2; 4,3.

5,7. ^a Here and in 7,2 this writing alludes to a woman, so that there is some reason for the det. ⲙⲓ. But note the same spelling for masc. sing. 6,12; 7,5,9; 15,12; as plural 14,7 and cf. Two Brothers 15,5.

5,8. ^a Probably either ⲙⲓ here or ⲙⲓ in 7,1 has the wrong preposition. It is not clear which of the two is preferable. ^b This writing again often below; see Blinding of Truth, 7,3, note ^a. ^c Emend ⲙⲓ with the dependent pron. ⲙⲓ, cf. Blinding of Truth 6,7; old ⲙⲓ. Probably ⲓ here is a corruption of ⲙⲓ, as it does not occur elsewhere in this verb.

5,9. ^a Ditto-graph due to passing from one line to another; cf. 4,4-5; 5,13-14.

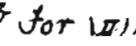

^b So for ⲙⲓ (5,4,5) often below. ^c ⲙⲓ instead of ⲙⲓ owing to the horror vacui; see above 3,5, note ^a.


5,10. ^a Here and often below throughout this episode there is a play upon words. Ostensibly Isis means ⲙⲓ "cattle", but secretly she is alluding to the ⲙⲓ "(royal) office" of Osiris. The scribe gives the one writing or the other indiscriminately.




5,11. ^a A mistake for ⲙⲓ. So again below 6,8.




5,13. ^a Understand .



5,14. ^a Ditto-graph in passing from one line to another; so too above 4,4-5; 5,8-9.

^b For , see 5,9, note ^b. ^c No division is marked, as these sentences are parenthetical in the long question ending with whst, 5,14-6,1. ^d Read .












6,1. ^a The parallel passage 5,8 has . It is not clear which preposition is to be preferred.

6,2. ^a A mistake for ; here  is barely distinguishable from .

6,3. ^{a-b}  is written twice over, and the first occurrence has been later clumsily deleted in red. ^c  seems meaningless here. ^d Read .

6,5. ^a For ; so again 7,1. ^b Superfluous. Or is  here a space-filler?

6,7. ^a A mistake for .

6,8. ^a  i.e. perhaps  unsuccessfully corrected into . ^b Read  as in 7,3. ^c Cf.  9,12; 15,13; and above all  Wenamün 1,5-6; the writing of the suffix under  is characteristic of late Ramesside hieratic. ^d For  as above 5,11. ^e For  7,4, borrowing its writing from the passive participle of ; for the writing with  see Sethe, Verbock, II, § 898, 2, and below, 14,1.

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7, 5. ^a See above 5, 7, note ^a.

7.6. ^a here is almost like $\frac{1}{2}$.

7,7. ^a For the play on words see 5,10, note ^a; 6,11, note ^b. One expects here ~~179221~~.

7,9. ^a Added in red above the line.

7.10. ^a For 9.9.1, as again below 7.13; 8.8.10; etc. An abbreviated writing not rare at this period. ^b See below 8.13, note ^b.

7.11. ^a Insert $\langle \text{mm} \rangle$ or $\langle \text{mm} \rangle$ as elsewhere in this phase, 3,5; 8,4; 16,13.

7,12. ^a For Ⲛⲓⲛ 7,1.2, Coptic $\alpha\rho\alpha\kappa$. The writing Ⲛⲓⲛ also e.g. Mayer A, 8,23; in that papyrus, however, the further development Ⲛⲓⲛ is commoner.

7,12. ^a See 5,4, note ^a. ^b See 5,4, note ^b.

8,1. ^a One expects $\rightarrow \text{𓂏} \text{𓂏} \text{𓂏}$ without 𓂏, infinitive + objective suffix. For the construction and sense cf. Anast. IV, 12,1.

^b 𓂏 had been omitted and was added as a correction above the line.

8,2. ^{a-b} One would expect these words to be in red, as in 11,2. 'Insert <𓂏 𓂏 𓂏> as in the rubric 11,2 quoted in the preceding note.

8,3. ^a Emend $\text{𓂏} = \text{𓂏} \text{𓂏}$, and for the verb cf. Two Brothers, 19,2; Blinding of Truth, 7,7. The det. 𓂏 has been borrowed from 𓂏 𓂏 "grey-haired".

8,4. ^a 𓂏 𓂏 was omitted, and was added later as a correction above the line.

^b A perverse writing of the verb 𓂏 𓂏 𓂏, which seems to have been specially liable to distortions of the kind, see Two Brothers 12,3; 18,10. Words containing d(or t) + n were liable to receive the determinative 𓂏, e.g. 𓂏 𓂏, 𓂏 𓂏.



^c For 𓂏, see 3,5, note ^a.

8,5. ^a Corrected out of 𓂏 𓂏.

8,7. ^a Read , as everywhere else in this story.







8,8. ^a For 9 2 9 P, see above 7,10, note ^a.


^b Read < 11 9 4 K > 4 1 1 as 12,8; 13,5; 16,5.6.7 (in some cases with signs abbreviated to mere dashes 111 and not properly counted). Here at the end of the line the scribe had no room for these superfluous appendages.


8,9. ^a Insert <  >; the pronominal suffix is regular in this phrase. ^b So again 13,3.4, doubtless because this word was pronounced enten, cf. Coptic NTN. Apart from this word, t never appears in the suffix of the 1st. plural, here regularly .

8,10. ^a 4 with 111 here more like 11, cf. 9,2, near beginning.




^b For 9 2 9 P, see above 7,10, note ^a.

8,11. ^a 11 is a later addition. ^b This strange writing of rmi only here in this papyrus, which prefers the still stranger  9 R . Elsewhere it is not rare, cf.  11 9 R  Wenamun, 2, 64.67; cf. also  9 R  rmw, "fish," e.g. Anast. IV, 3, 10.

8,12. ^a For mm, cf. 3,5, note ^a. ^b Not 8 7 2, as the word has been read. It is the M-Eg.  Beni Hasan, II, 4.13, and the Coptic Nasy "yarn", OLZ., 1924, 569.


8,13. ^a 2 The sign is too large and important for simple .

^b For this purely artificial sign used in transcription see JEA xv. 53 and the references there given.


9,1. ^a  here is not a true , but O (so at the end of this line) provided with a dot to assimilate it to . See again below 9,5.6.7.



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9.1 9.2 9.3 9.4 9.5 9.6 9.7 9.8 9.9 9.10

9, 11. ^a One  has here been omitted through lack of space. Similarly 15, 9, end.
 9, 12. ^a For this writing see above 6, 8, note ^c.

10, 1. ^a The MS has , with  incompletely deleted.



N.B. To the left of 10, 6, in the margin, is the diacritical sign , which is found also in other papyri, but the meaning of which has not been determined.


10, 6. ^a  here is unnecessary. If retained, it should come after .

10, 9. ^a Doubtless for $\text{𓏏} \text{𓏏} \text{𓏏}$; cf. $\text{𓏏} \text{𓏏} \text{𓏏}$ for $\text{𓏏} \text{𓏏} \text{𓏏}$ in Two Brothers, 7, 6. ^b The MS reading yields no known word; $\text{𓏏} \text{𓏏} \text{𓏏}$ is an easy correction.

11, 3. ^a || is a correction added later above the line.




1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

11,3. ^a  with the  small and almost like .

11,4. ^a Read  as later in this line.

^b Here  is even smaller and less recognizable than in 11,3.






11,6. ^a A later addition in red above the line.


11,7. ^a ; perhaps  would be a more correct transcription; for the form of  see 11,6, end.




^b Or , see 9,7, note ^b

11,8. ^{a-b} Doubtless to be emended into  .


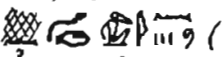
^c Read . Cf. the similar corruption  1,12; 13,1.


11,9. ^a Corrupted out of  or the like under the influence of . For a similar corruption of the old  cf.  Anast. III, 2,3. ^b For , see 3,5, note ^a



11,11. ^a Or ; see 9,7, note ^b.

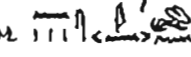
^b ; certainly to be transcribed so and not , but the ligature for  is badly made.

12, 2. ^a  is a correction added in black above the line.


^{b-c} The papyrus shows , with a cross (as in the Ebers papyrus, see ZÄS, XXXI, 61) to show where the omitted words are to be inserted. These, namely  (note the deletion at the end) have been added at the top of the page. The omission was clearly due to homœoteleuton.


12, 3. ^a Or , see 9, 7, note ^b.

^b . In all probability a mere variant of , see Two Brothers, 10, 9, note ^b; 19, 10, note ^b. For the phrase cf. Blinding of Truth, 5, 1.




12, 4. ^a For , as again 13, 8; 15, 10.


12, 5. ^a For , see 3, 5, note ^a.




12, 7. ^a For the omission of the definite article < > see 4, 4, note ^a. Here the omission might perhaps be defended on the supposition that the title in which it occurs is a Middle-Egyptian one.

12, 8. ^a . The meaning of these signs here, and indeed of the word which they determine, is quite obscure.

12, 9. ^a For this spelling see 4, 2, note ^a; Blinding of Truth, 7, 6, note ^c.








13, 1. ^a For   , as also in 1, 12.





13, 2. ^a So several times in this papyrus (here; 16, 7, 8; verso B28) as a variant of  "when" (5, 1; 14, 10; 15, 7): a new fact to add to those collected ZÄS IXII, 6.


13, 3. ^a For   , see 7, 10, note ^a.

^{b-c} "until one has". For this strange, but clear, writing see JEA. XVI, 234.

^d Here and again in 13, 4 1st. pers. plural, see above 8, 9, note ^b.

^e  Here and below the hieratic sign for  has some resemblance to , and has borrowed from the latter the  which accompanies it in certain words, e. g.  "cubit" 13, 8 (from ). ^f Emend to simple genetical .

13, 4. ^a Read    without  as in all other instances of this phrase, for which see Blinding of Truth, 5, 2; here, 1, 10; ZÄS IXIV, 84.

^b See above 13, 3, note ^e. ^c For , see 3, 5, note ^a.

13,7. ^a For \overline{mm} , see 3,5, note ^a.

13,8. ^a \overline{m} for \overline{m} , as in the related verb dhr, Two Brothers, 12,3.

^b See above 13,3, note ^e. ^c \overline{m} is presumably a mistake for \overline{mm} , and further $\langle \overline{mm} \rangle$ should be inserted before the numerals.

^d For $\overline{mm} \langle \overline{mm} \rangle \overline{mm}$, as also 12,4; 15,10.

13,9. ^a We should expect wn-in to be rubricized. From this point onwards the scribe occasionally writes in black formulae which are normally in red.

^b This word projects far beyond the usual level of the line-endings, but shows no sign of being a later addition.

13,10. ^a Very vague and indeterminate in shape, but 9,4 points to this reading.

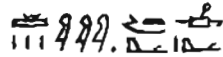
13,12. Emend $\overline{m} \overline{m} \langle \overline{mm} \rangle$.

^b For this sign see 2,3, note ^a. ^c The numeral is in red (cf. above 13,8), the \overline{mm} in black.





14,1. ^a \overline{m} is perhaps for \overline{m} , and the verb-form resembles the perfect passive participle, see Sethe, *Verbum*, II, § 989, 2, ^b, and for the \overline{m} § 940, 2. See too above 6,8, note ^e.

^b We seem to require some such form as $\overline{m} \langle \overline{mm} \rangle \overline{m}$. [be read.]

^c A later addition above the line. Probably the scribe intended $\overline{m} \langle \overline{mm} \rangle \overline{m}$ to 14,2. ^a Here and henceforth without wings, which were clearly marked in 5,3; 8,8; 12,1.

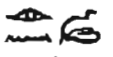
14, 2. ^a Evidently an alternative form of the name , 2, 7.


^b See the note ^a on 14, 2 at the bottom of p. 55a.

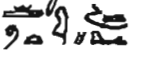
14, 3. ^a The name of this hall is identically written in 3, 6 save for  in place of  at the end. ^b Everywhere else in these parallel sentences  follows .

14, 4. ^a More probably  than , cf. 2, 7.

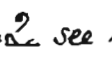
^b Or , see 9, 7, note ^b.

14, 5. ^a One would expect  to be written as a rubric. But this phraseology is found only here in the story.

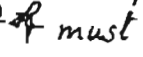
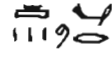
^b On this sign see 2, 3, note ^a. Only here without phonetic signs. Read .


^c Emend  as probably in the closely parallel passage 1, 5. So too 3, 7, etc.













14, 6. ^a On the determinative of hms see 5, 5, note ^b.
















14, 7. ^a For this writing of  see 4, 11, note ^{a-b}. ^b See 5, 7, note ^a.


14, 8. ^a Doubtless a part of the fifth name. For this reason I have marked no division.















14, 9. ^a  must be taken as determining the entire name. But in that case dsr should have a determinative of its own. Emend .

































14,9. ^a  has been added above the line as a correction, apparently by a different hand. ^{b-c} These words ought to have been rubricized, as in 7,6.

Emend as in that passage            . The same omission

14,10. ^a Emend  or . Here  is borrowed from the word            ; [in 15,8.



























the same miswriting below 15,10. ^b Here one expects a rubric, as again several times on this page. ^{c-d}  was written twice, and on its second occurrence has
















been clumsily deleted in red. For  possibly emend             . The infinitive seems impossible here, and the passive sdm.f very unlikely.
































































14,11. ^a Above  was found as a writing of                . Here and in 15,2 below it represents               . Probably metathesis had taken place in both cases, sfh > shf; hsf > shf.












































^{b-c} Emend                  , as in 4,3; 6,6.

14,12. ^a                    ought to be rubricized.

15,1. ^a                    ought to be rubricized. ^b For       , see 7,10, note ^a.

15,2. ^a For               , see above 14,11, note ^a.

^b Emend                  . ^c                or                is possibly a precursor of the writing      found in letters of the beginning of Dyn. XXV. See particularly         Pap. Bibl. Nat. 198,2,5-6, which also illustrates the use of the preposition here. ^d Henceforth written thus without the initial  (or ) as always hitherto.

15,3. ^{a-b}                    ought to be rubricized. ^c See above 15,2, note ^d. ^d Doubtless to be emended into                  (      ) as above 15,1, ad finem.

15,4. ^a Corrected very roughly into 𓂏. The writing is so confused that the reading 𓂏 might possibly be called in question. ^b 𓂏, with a superfluous stroke.

15,5. ^a Emend 𓂏 < 𓂏 > 𓂏. ^b Emend 𓂏 < 𓂏 > 𓂏; the omission of phonetic complements is contrary to rule in hieratic. ^c Emend 𓂏 < 𓂏 > 𓂏; but so again 16,4.
^d Insert < 𓂏 >; see above 14,12.

15,6. ^a Probably it was the author, not the scribe, who was responsible for this strange change of person. ^b Badly written, with a correction.

15,7. ^a 𓂏 is a correction added above the line possibly by another hand.

^b Understand 𓂏 𓂏 𓂏 < 𓂏 >. ^c Insert < 18 >, as above 15,6.

15,8. ^a -(15,9) ^b. This formula ought to be rubricized as above 7,6. But it occurred in block 14,9, with the same omission of 𓂏 𓂏 𓂏 𓂏 after mt.

15,9. ^c See above 15,2, note ^d.

^d As in 9,11, there has not been room at the end of the line for this name in its full form, and 𓂏 has been written in place of 𓂏 𓂏.

15,10. ^a For 𓂏 𓂏 𓂏 as also in 12,4; 13,8. ^b For 𓂏 or 𓂏, see 14,10, note ^a. ^c This accumulation of determinatives arises as follows: first 𓂏 𓂏 are reduced to mere strokes, and then the need for the explicit expression of 𓂏 𓂏 causes these to be added in less cursive form.


15, 10. ^a  is here for  9_Δ passive, 1st. pers. plur. ^b For this abbreviation of  see 5, 9, note ^c.

15, 11. ^a For 9_Δ 9_Δ as often above.



15, 12. ^a See 5, 7, note ^a.


^b A correction added above the line, possibly by another hand. ^c For this sign see 2, 3, note ^a.

15, 13. ^a On this writing see 6, 8, note ^c.

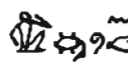
^{b-c} Only here in place of 9_Δ 9_Δ .

16, 2. ^a  is for , see 3, 5, note ^a.

^b  here represents the suffix 1st. fem. sing. ; a goddess is speaking.



^c  has been added in red below the line, possibly by another hand.

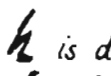


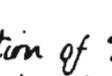
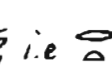

16, 3. ^a Emend    , as in 3, 5; 8, 4; 16, 1.

16, 4. ^a This writing in place of the normal  also above 15, 5.

16, 5. ^a On this complex determinative (again below 16, 6. 7) see 15, 10, note ^c.

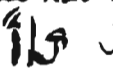
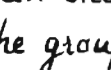
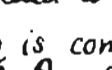
16, 6. ^a  ought to be rubricized.

16, 7. ^a For  in place of  see above 13, 2, note ^a.





^b The ligature  is doubtless a corruption of  i.e. , but can hardly be transcribed otherwise than by . For  as determinative of hew, cf. 15, 9 =  Harris I, 27, 7. So often [in Dyn. XX].

16, 8. ^a See above 16, 7, note ^a.

^b During the last pages the scribe has written in black many introductory formulae that ought to have been rubricized. It is nevertheless surprising that this negligence has been extended to the colophon.

^c  The group is completely unintelligible as it stands. Can it possibly be a corruption of  = ?



V. The Misfortunes of Wenamūn.





Abbreviations. G = Golénischeff's text in *Rec. de Trav.* XXI, 74 foll. G' = Gol's earlier transcription of p. 1 in his Russian article. E = Erman's collation of G with the original papyrus. (E) = readings of G left by Erman without comment. photo = photographs of the original possessed by, or lent to, me. N.B. The prepositions  (= old *ku*),  (= old *nu*), , and  are very often omitted. Such omissions are not as a rule mentioned in the following notes.

1.1. ^a So G' and all photos, confirmed by Lourie; G(E) wrongly III. The dates in 1.1.6.7 are clearly irreconcilable, but since no firm basis for emendations is indicated, no alterations of the MS readings are here proposed. ^b A variant of $\bigcirc \equiv \square$ not uncommon in and after Dyn. XXI; doubtless derived from the cursive hieratic writing \bigcirc / \square frequent in Dyn. XX. ^c In dates written in hieratic the numbers for the days are always laid on their sides, see Möller, Hier. Pal. II, nos. 657 foll.

; doubtless rightly as regards , the top right angle of which is visible but displaced. The first determinative resembles , but is not identical with it; it probably serves to indicate that hsy signifies not "sky", but "portal" or the like, cf. the O.K. det . The transcription here is purely artificial. Cf. Gol. Glass. 2, 10-1, from the same hand.

¹ A fold in the papyrus as at present mounted conceals the two runs completely.

1, 2.  with three horizontal strokes, not merely two as in 1, 15. Still hardly .

⁶ ; however, comparison of the other examples of this word (2,4.49.56) with  and  elsewhere in this papyrus is conclusive in favour of .

1.3. ^a The spelling, cf. 2, 23 below; the phrase he t_h t_h (e100p) *ibid.*; Harris 57, 10. ^b Restone
~~nt_y n_n f_{om}~~ n_{ty} n_n f_{om}? 1, 4. ^{a-b} So G. rightly.

1, 6. ^a See Horus and Seth, 6, 8, note ^c; also below 2, 26. 28. 46. ^{b-c} See above 1, 1, note ^a. ^d For this writing of older $\square 98$ see ZÄS LIX, 63; characteristic for Dyn. XXI, cf. Max d'Aulnis, 3, below

1, 7. ^a Sic; read ~~8~~. 1, 8. ^a $\overline{\text{T}}$ i.e. the ligature for $\overline{\text{T}}$ "month $\overline{\text{T}}$ " (cf. 2, 39) superfluously augmented by $\overline{\text{~}}$ above it. Quite similarly $\overline{\text{~}}$ 2, 44.

1.9. ^a The space-filler — occurs several times below in the next few lines. Cf. also 3.8.

⁶⁷ [G] = 10,000, which is also palaeographically possible. The sense here, as also 2, 1. 58. decides in [favour of 50.

1. ^c ^f ^h ^a ^b ^d ^e ^f ^g ^h ⁱ ^j ^k ^l ^m ⁿ ^o ^p ^q ^r ^s ^t ^u ^v ^w ^x ^y ^z ^{aa} ^{ab} ^{ac} ^{ad} ^{ae} ^{af} ^{ag} ^{ah} ^{ai} ^{aj} ^{ak} ^{al} ^{am} ^{an} ^{ao} ^{ap} ^{aq} ^{ar} ^{as} ^{at} ^{au} ^{av} ^{aw} ^{ax} ^{ay} ^{az} ^{ba} ^{bb} ^{bc} ^{bd} ^{be} ^{bf} ^{bg} ^{bh} ^{bi} ^{bj} ^{bk} ^{bl} ^{bm} ^{bn} ^{bo} ^{bp} ^{bq} ^{br} ^{bs} ^{bt} ^{bu} ^{bv} ^{bw} ^{bx} ^{by} ^{bz} ^{ca} ^{cb} ^{cc} ^{cd} ^{ce} ^{cf} ^{cg} ^{ch} ^{ci} ^{cj} ^{ck} ^{cl} ^{cm} ^{cn} ^{co} ^{cp} ^{cq} ^{cr} ^{cs} ^{ct} ^{cu} ^{cv} ^{cw} ^{cx} ^{cy} ^{cz} ^{da} ^{db} ^{dc} ^{dd} ^{de} ^{df} ^{dg} ^{dh} ^{di} ^{dj} ^{dk} ^{dl} ^{dm} ^{dn} ^{do} ^{dp} ^{dq} ^{dr} ^{ds} ^{dt} ^{du} ^{dv} ^{dw} ^{dx} ^{dy} ^{dz} ^{ea} ^{eb} ^{ec} ^{ed} ^{ee} ^{ef} ^{eg} ^{eh} ^{ei} ^{ej} ^{ek} ^{el} ^{em} ^{en} ^{eo} ^{ep} ^{eq} ^{er} ^{es} ^{et} ^{eu} ^{ev} ^{ew} ^{ex} ^{ey} ^{ez} ^{fa} ^{fb} ^{fc} ^{fd} ^{fe} ^{ff} ^{fg} ^{fh} ^{fi} ^{fj} ^{fk} ^{fl} ^{fm} ^{fn} ^{fo} ^{fp} ^{fq} ^{fr} ^{fs} ^{ft} ^{fu} ^{fv} ^{fw} ^{fx} ^{fy} ^{fz} ^{ga} ^{gb} ^{gc} ^{gd} ^{ge} ^{gf} ^{gg} ^{gh} ^{gi} ^{gj} ^{gk} ^{gl} ^{gm} ^{gn} ^{go} ^{gp} ^{gq} ^{gr} ^{gs} ^{gt} ^{gu} ^{gv} ^{gw} ^{gx} ^{gy} ^{gz} ^{ha} ^{hb} ^{hc} ^{hd} ^{he} ^{hf} ^{hg} ^{hh} ^{hi} ^{hj} ^{hk} ^{hl} ^{hm} ^{hn} ^{ho} ^{hp} ^{hq} ^{hr} ^{hs} ^{ht} ^{hu} ^{hv} ^{hw} ^{hx} ^{hy} ^{hz} ^{ia} ^{ib} ^{ic} ^{id} ^{ie} ^{if} ^{ig} ^{ih} ⁱⁱ ^{ij} ^{ik} ^{il} ^{im} ⁱⁿ ^{io} ^{ip} ^{iq} ^{ir} ^{is} ^{it} ^{iu} ^{iv} ^{iw} ^{ix} ^{iy} ^{iz} ^{ja} ^{jb} ^{jc} ^{jd} ^{je} ^{jf} ^{jj} ^{jh} ^{ji} ^{jj} ^{jk} ^{jl} ^{jm} ^{jn} ^{jo} ^{jp} ^{jq} ^{jr} ^{js} ^{jt} ^{ju} ^{jv} ^{jw} ^{jx} ^{ky} ^{kz} ^{la} ^{lb} ^{lc} ^{ld} ^{le} ^{lf} ^{lg} ^{lh} ^{li} ^{lj} ^{lk} ^{ll} ^{lm} ^{ln} ^{lo} ^{lp} ^{lq} ^{lr} ^{ls} ^{lt} ^{lu} ^{lv} ^{lw} ^{lx} ^{ly} ^{lz} ^{ma} ^{mb} ^{mc} ^{md} ^{me} ^{mf} ^{mg} ^{mh} ^{mi} ^{mj} ^{mk} ^{ml} ^{mm} ^{mn} ^{mo} ^{mp} ^{mq} ^{mr} ^{ms} ^{mt} ^{mu} ^{mv} ^{mw} ^{mx} ^{my} ^{mz} ^{na} ^{nb} ^{nc} nd ^{ne} ^{nf} ^{ng} ^{nh} ⁿⁱ ^{nj} ^{nk} ^{nl} ^{nm} ⁿⁿ ^{no} ^{np} ^{nq} ^{nr} ^{ns} ^{nt} ^{nu} ^{nv} ^{nw} ^{nx} ^{ny} ^{nz} ^{oa} ^{ob} ^{oc} ^{od} ^{oe} ^{of} ^{og} ^{oh} ^{oi} ^{oj} ^{ok} ^{ol} ^{om} ^{on} ^{oo} ^{op} ^{oq} ^{or} ^{os} ^{ot} ^{ou} ^{ov} ^{ow} ^{ox} ^{oy} ^{oz} ^{pa} ^{pb} ^{pc} ^{pd} ^{pe} ^{pf} ^{pg} ^{ph} ^{pi} ^{pj} ^{pk} ^{pl} ^{pm} ^{pn} ^{po} ^{pp} ^{pq} ^{pr} ^{ps} ^{pt} ^{pu} ^{pv} ^{pw} ^{px} ^{py} ^{pz} ^{qa} ^{qb} ^{qc} ^{qd} ^{qe} ^{qf} ^{qg} ^{qh} ^{qi} ^{qj} ^{qk} ^{ql} ^{qm} ^{qn} ^{qo} ^{qp} ^{qq} ^{qr} ^{qs} ^{qt} ^{qu} ^{qv} ^{qw} ^{qx} ^{qy} ^{qz} ^{ra} ^{rb} ^{rc} rd ^{re} ^{rf} ^{rg} ^{rh} ^{ri} ^{rj} ^{rk} ^{rl} ^{rm} ^{rn} ^{ro} ^{rp} ^{rq} ^{rr} ^{rs} ^{rt} ^{ru} ^{rv} ^{rw} ^{rx} ^{ry} ^{rz} ^{sa} ^{sb} ^{sc} ^{sd} ^{se} ^{sf} ^{sg} ^{sh} ^{si} ^{sj} ^{sk} ^{sl} sm ^{sn} ^{so} ^{sp} ^{sq} ^{sr} ^{ss} st ^{su} ^{sv} ^{sw} ^{sx} ^{sy} ^{sz} ^{ta} ^{tb} ^{tc} ^{td} ^{te} ^{tf} ^{tg} th ^{ti} ^{tj} ^{tk} ^{tl} tm ^{tn} ^{to} ^{tp} ^{tq} ^{tr} ^{ts} ^{tt} ^{tu} ^{tv} 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1, 11. ^{a-b} Of only the dot is visible, and of the stroke only the top. After this a low long group, well suiting . ^c For the space-filler — see 1, 9, note ^a.

1, 12. ^{a-b} Perhaps restore . The word = dmd will have been rubricized. Possibly the genitival following it is unnecessary.

^c So G, wrongly questioned by E. Interpretation is, however, difficult. Possible solutions are: (1) dwsr is really for once taken as a feminine, cf. t3 dmi below 2, 75; also see Horus and Seth 1, 10, note ^{b-c}; (2) m dwsr being a well-known phrase, h is superfluous, and is perhaps a mere abusive anticipation of the initial pronounced t of dwsr too; (3) less likely is the supposition that h is semi-phonetic for since the phrase Pap. Leyden 350, verso, 3, 32 uses hr, not m. ^d is a semi-phonetic spelling of the infinitive h, Coptic we; so too often below, e.g. 1, 22; 3, 4; but sdm-f, Pap. hier. Strasbourg 25, recto 6 = ZÄS III, 11, Dyn. XXI. ^e G. E.; is certain from photo, though obscured by a fold.

1, 13. ^a Or else with a space-filler; in this story mnw "there" is often either (1) e.g. 1, 4; 1, x+16; 2, 21. 61, or else (2) e.g. 2, 1. 20. ^b only here in place of .

1, 14. ^a ; the stroke below is probably fortuitous. ^b Wörterb. IV, 144 interprets this deyōmeror as smty "judge" doubtless on account of the rare det. and the rare verb "hear"; "judge"; this seems more likely than to take the word as a miswriting of sōmy, though the first signs suggest as a palaeographical possibility.

1, 15. ^a So E, correcting the slight displacement of x in G; the photo. shows no trace of x but the edge of the papyrus is shown turned back upon itself.

1, 17. ^a (twice). "whether" "or", see the passages quoted in my Inscr. of Mes. p. 16, n. 28.


^b This strange writing of (again below 2, 18; Anast. I, 10, 5) comes about by prefixing to a determinative its more usual phonetic writing. See ZÄS XL, 76 and cf. ; less close analogies are , ; also below 1 1, x+16; 2, 15.

1, 19. ^a A semi-phonetic writing of (cf. the full writings 3, 9; 2, 36) "until they have(done)....", Coptic uatoγ, see JEA, XVI, 231. Cf. below 2, 66, and possibly also 3, 4 (damaged).

1, 20. ^a For old m; "in his name", i.e. "whatever his name may be"; see Griffith, Rylands Pap., s. v. mn; Sethe (II, 3, 6 for demotic examples).

1,21. ^a This, the only example of the plural of *h(r)w* 2008 "day" in the story, is also the only case where \ominus is written; for the singular 109 $\overline{\text{A}}$ see 1, x+16; 2, 8.58. For the present plural writing cf. the Akhmīmīc plural 208x.

1,22. ^a See above 1, 12, note ^d for this writing.

1,23. ^{a-b}  The sign before $\overline{\text{A}}$, left unread by G.E., is just possibly $\overline{\text{A}}$, but is very far from certain. The traces of the preceding word are illegible. I had thought of *hri* (1, x+1) but the trace before $\overline{\text{A}}$ does not really suit $\overline{\text{A}}$ and 1, x+1 has as det. $\overline{\text{A}}$ with $\overline{\text{A}}$. Near the beginning of line we seem to have $\overline{\text{A}}$, which it is tempting to restore as $\overline{\text{A}}$. If $\overline{\text{A}}$ be correct, we should then have the construction [i]h]-k (w) i "mayst thou(?) me"; for $\overline{\text{A}}$ as dependent pron. 1st. sing. see below 2, 26; Blinding of Truth, 6, 7; Mayer A, 2, 3, end. ^c The writing with $\overline{\text{A}}$ only here and 2, 39 in this story, which has $\overline{\text{A}}$ for the infinitive, see 1, 12, note ^a. Here we have a participle, and probably so in 2, 39. ^d $\overline{\text{A}}$ I had guessed $\overline{\text{A}}$, but Jbscher's reasoning makes it clear that we have here the first letters of *im* "sea". It is very curious that the definite article $\overline{\text{p}}$ should be absent, but its absence can be explained by assuming a phrase $\overline{\text{sm}} \overline{\text{r}} \overline{\text{im}}$ "go to sea". This is the one and only real difficulty in the way of Jbscher's reconstruction on the philological side. ^e The top of this $\overline{\text{p}}$ in 3, 1 seems visible in 1, 23, but owing to the bad mounting of p. 3 it is impossible to be certain from photo.

^f Probable from photos.; omitted by G.E. E rightly $\overline{\text{A}}$ for $\overline{\text{A}}$ of G.

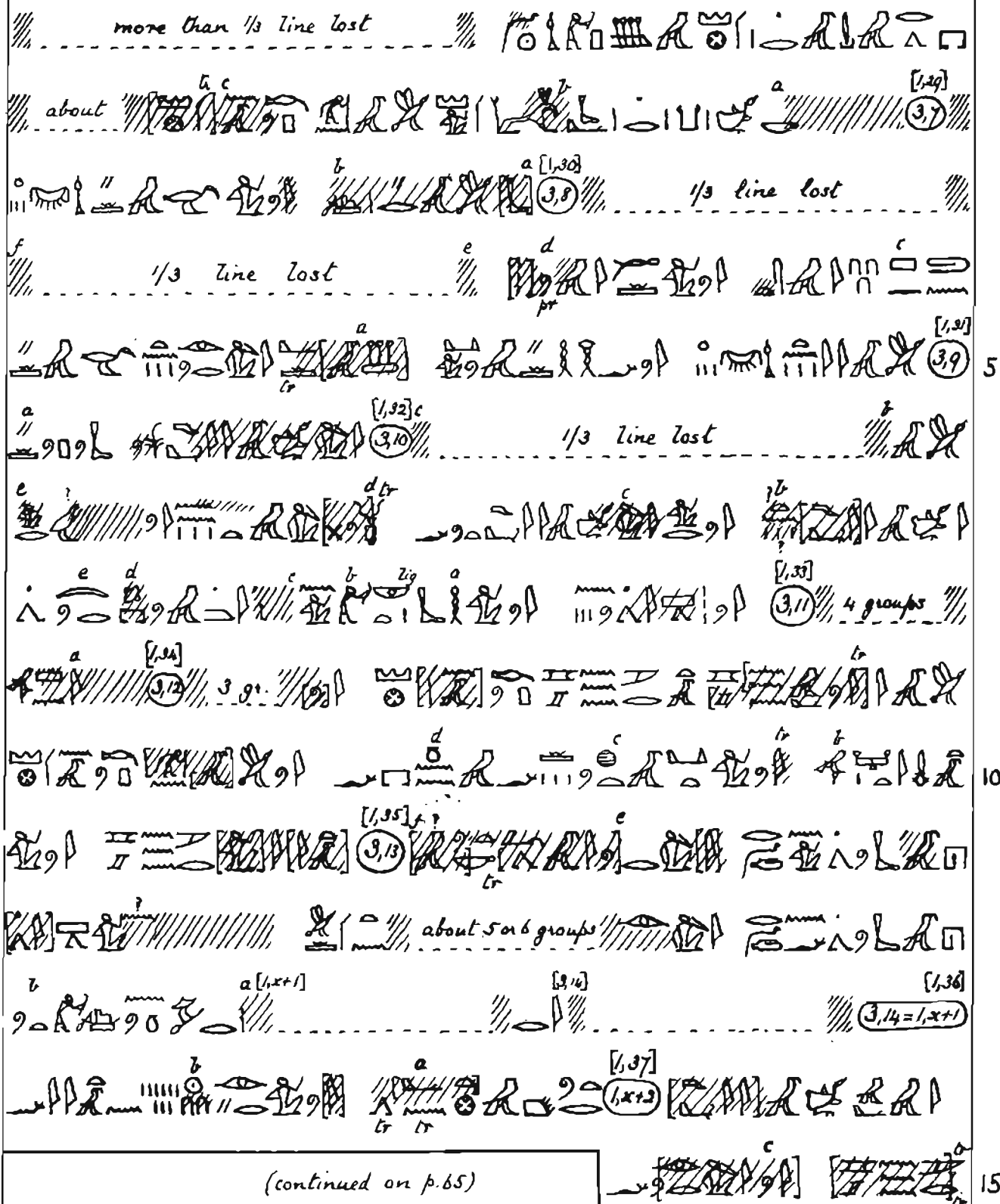
3, 2. ^{a-b} So photo.; omitted by G.E.; it is not certain whether the first word should be restored as $\overline{\text{A}}$ or as $\overline{\text{A}}$. [1, 24] ^c Not $\overline{\text{A}}$ as G.E. but clearly $\overline{\text{A}}$; photo. $\overline{\text{A}}$; cf. 2, 77.

^{d-e} Owing to the differing scale of photos. and present condition of p. 3 the size of the lacuna is difficult to estimate. At ^e [3, 2] certainly not $\overline{\text{A}}$ as G.E. but $\overline{\text{A}}$; I imagine some such restoration as $\overline{\text{A}}$. ^f G. $\overline{\text{A}}$; E. $\overline{\text{A}}$; 9 is certain.

3, 3. ^a I see $\overline{\text{A}}$ in photo., much like $\overline{\text{A}}$ in 1, 14. ^{b-c} If Jbscher's view be correct, this restoration is necessary; no trace of $\overline{\text{A}}$. Not present time (nly *tw-k*) but doubtless prospective. $\overline{\text{A}}$; G.E. omit. ^d G.E. $\overline{\text{A}}$, but I am not sure it is not $\overline{\text{A}}$ (photo). ^e Uncertain; an unknown word. ^f $\overline{\text{A}}$ photo.; G. $\overline{\text{A}}$.

3, 4. ^a See 1, 19, note ^a. $\overline{\text{A}}$ recognized by me in photo. before Jbscher's reconstruction $\overline{\text{A}}$. ^b G(E) $\overline{\text{A}}$, but photo. of p. 3 shows only a gap now filled by $\overline{\text{A}}$ of 1, 26.


3, 5. ^a So E., photo.; G. omits. ^{b-c} 1, 27 $\overline{\text{A}}$ here fits in wonderfully well; tail of $\overline{\text{A}}$ photo.; cf. 1, 22 for the word. At ^d G. (E) read $\overline{\text{A}}$?, which is also possible.











Ischer has made it highly probable (see p.63, bottom) that p.3 overlaps the lower half of p.1. In 3,14, which gives --- nearly entire, are seen traces which may be top of --- . Much more certain, further on, trace of the top of --- in --- .




^a
 [1,38] ^a ^b ^c ^d ^e ^f ^g ^h ⁱ ^j ^k ^l ^m ⁿ ^o ^p ^q ^r ^s ^t ^u ^v ^w ^x ^y ^z
 [1,39] ^a ^b ^c ^d ^e ^f ^g ^h ⁱ ^j ^k ^l ^m ⁿ ^o ^p ^q ^r ^s ^t ^u ^v ^w ^x ^y ^z
 [1,40] ^a ^b ^c ^d ^e ^f ^g ^h ⁱ ^j ^k ^l ^m ⁿ ^o ^p ^q ^r ^s ^t ^u ^v ^w ^x ^y ^z
 [1,41] ^a ^b ^c ^d ^e ^f ^g ^h ⁱ ^j ^k ^l ^m ⁿ ^o ^p ^q ^r ^s ^t ^u ^v ^w ^x ^y ^z
 [1,42] ^a ^b ^c ^d ^e ^f ^g ^h ⁱ ^j ^k ^l ^m ⁿ ^o ^p ^q ^r ^s ^t ^u ^v ^w ^x ^y ^z
 [1,43] ^a ^b ^c ^d ^e ^f ^g ^h ⁱ ^j ^k ^l ^m ⁿ ^o ^p ^q ^r ^s ^t ^u ^v ^w ^x ^y ^z
 [1,44] ^a ^b ^c ^d ^e ^f ^g ^h ⁱ ^j ^k ^l ^m ⁿ ^o ^p ^q ^r ^s ^t ^u ^v ^w ^x ^y ^z
 [1,45] ^a ^b ^c ^d ^e ^f ^g ^h ⁱ ^j ^k ^l ^m ⁿ ^o ^p ^q ^r ^s ^t ^u ^v ^w ^x ^y ^z
 [1,46] ^a ^b ^c ^d ^e ^f ^g ^h ⁱ ^j ^k ^l ^m ⁿ ^o ^p ^q ^r ^s ^t ^u ^v ^w ^x ^y ^z



1, x+3. ^a For ²S as dependent pronoun, 2nd. masc. sing., see Horus and Seth, 7, 1, note ^a; so too in this same phrase 3, 12; 1, x+9; but 9 above 1, 20.




^b G wrongly without .








1, x+4. ^a Sufficient traces visible in photo.; cf. 1, x+5.

^b The writing of iny with , also e.g. 2, 8. 15, alternates with forms without det., e.g. 12; 2, 8. 11. Examples with  are rare at any period, but cf. Max. Anii, 4, 12. ^c G ; at the end of the lacuna I see , which suggests ; however, "god" is written  without  in 1, x+7; 1, x+12. ^d This writing with initial  often below, e.g. 2, 37. 39; examples occur sporadically at all periods, see Erman, *Zur äg. Wortforschung*, III, in *Sitzb. Berl. Ak. d. Wiss.* 1912, 958, n. 2.


1, x+5. ^a Initial  also below 2, 68 and very often in papyri of this date, a shortening of older ; but in this tale  without tick is commoner, see 1, x+15; 2, 26. 63.


1, x+6. ^a The strokes  also in the preposition  below 2, 3, see too Horus and Seth, 15, 2, note ^b. Such writings are common at this period.

1, x+8. ^a Here there is a small , almost a dot, under ; without  in 1, x+9. 11.


^{b-c} For  "so says he, namely (n = old m)....." So again below 1, x+11, and for the construction cf.  2, 25. The writing  for  also in  Pap. Mayer A, 9, 19; Gardiner et al. *Theban Ostraca*, p. 16 j, n. w; Peet, *Tomb Robberies*, p. 164. ^d  in this tale occasions great difficulty. My conclusions are as follows: (1) it negatives a statement 1, x+23; 2, 11 (bis). 12. 13. 27(?); (2) negation in a question expecting the answer 'yes' = Latin *nonne*? 1, x+8; x+9; x+20; (3) precedes another negation in a question expecting answer 'yes', and therefore perhaps simply interrogative particle = old , 1, x+22; x+23; 2, 1. 27. 49. 65. 66. 77. 82; (hardly double negation as emphatic statement, *ZAS* ~~XXVIII~~, 8, n. 1, see especially 2, 77, a clear question); (4) interrogative particle in question expecting answer 'no' = Latin *ne*? 2, 81 (hardly 'surely thou wilt not...').






1, x+9. ^a The same phrase 3, 12; 1, x+3; see note ^a on latter. ^b Negative question, see 1, x+8, note ^d, under (2). ^c See 1, x+8, note ^a. ^d Certain; recognized by Czerny from photo.


1, x+10. ^a So G. (E) photo; one expects  as e.g. 1, x+2. ^b See above 1, 12, note ^d.






1, x+11. ^a Without following  as in 2, 67; cf. too 3, 7; 2, 76. ^b See above 1, x+8, note ^a.





1, x+11 ^[1,47] ^a ^b ^c ^d ^e ^f ^g ^h ⁱ ^j ^k ^l ^m ⁿ ^o ^p ^q ^r ^s ^t ^u ^v ^w ^x ^y ^z ^{aa} ^{ab} ^{ac} ^{ad} ^{ae} ^{af} ^{ag} ^{ah} ^{ai} ^{aj} ^{ak} ^{al} ^{am} ^{an} ^{ao} ^{ap} ^{aq} ^{ar} ^{as} ^{at} ^{au} ^{av} ^{aw} ^{ax} ^{ay} ^{az} ^{ba} ^{bb} ^{bc} ^{bd} ^{be} ^{bf} ^{bg} ^{bh} ^{bi} ^{bj} ^{bk} ^{bl} ^{bm} ^{bn} ^{bo} ^{bp} ^{bq} ^{br} ^{bs} ^{bt} ^{bu} ^{bv} ^{bw} ^{bx} ^{by} ^{bz} ^{ca} ^{cb} ^{cc} ^{cd} ^{ce} ^{cf} ^{cg} ^{ch} ^{ci} ^{cj} ^{ck} ^{cl} ^{cm} ^{cn} ^{co} ^{cp} ^{cq} ^{cr} ^{cs} ^{ct} ^{cu} ^{cv} ^{cw} ^{cx} ^{cy} ^{cz} ^{da} ^{db} ^{dc} ^{dd} ^{de} ^{df} ^{dg} ^{dh} ^{di} ^{dj} ^{dk} ^{dl} ^{dm} ^{dn} ^{do} ^{dp} ^{dq} ^{dr} ^{ds} ^{dt} ^{du} ^{dv} ^{dw} ^{dx} ^{dy} ^{dz} ^{ea} ^{eb} ^{ec} ^{ed} ^{ee} ^{ef} ^{eg} ^{eh} ^{ei} ^{ej} ^{ek} ^{el} ^{em} ^{en} ^{eo} ^{ep} ^{eq} ^{er} ^{es} ^{et} ^{eu} ^{ev} ^{ew} ^{ex} ^{ey} ^{ez} ^{fa} ^{fb} ^{fc} ^{fd} ^{fe} ^{ff} ^{fg} ^{fh} ^{fi} ^{fj} ^{fk} ^{fl} ^{fm} ^{fn} ^{fo} ^{fp} ^{fq} ^{fr} ^{fs} ^{ft} ^{fu} ^{fv} ^{fw} ^{fx} ^{fy} ^{fz} ^{ga} ^{gb} ^{gc} ^{gd} ^{ge} ^{gf} ^{gg} ^{gh} ^{gi} ^{gj} ^{gk} ^{gl} ^{gm} ^{gn} ^{go} ^{gp} ^{gq} ^{gr} ^{gs} ^{gt} ^{gu} ^{gv} ^{gw} ^{gx} ^{gy} ^{gz} ^{ha} ^{hb} ^{hc} ^{hd} ^{he} ^{hf} ^{hg} ^{hh} ^{hi} ^{hj} ^{hk} ^{hl} ^{hm} ^{hn} ^{ho} ^{hp} ^{hq} ^{hr} ^{hs} ^{ht} ^{hu} ^{hv} ^{hw} ^{hx} ^{hy} ^{hz} ^{ia} ^{ib} ^{ic} ^{id} ^{ie} ^{if} ^{ig} ^{ih} ⁱⁱ ^{ij} ^{ik} ^{il} ^{im} ⁱⁿ ^{io} ^{ip} ^{iq} ^{ir} ^{is} ^{it} ^{iu} ^{iv} ^{iw} ^{ix} ^{iy} ^{iz} ^{ja} ^{jb} ^{jc} ^{jd} ^{je} ^{jf} ^{jj} ^{jk} ^{jl} ^{jm} ^{jn} ^{jo} ^{jp} ^{jq} ^{jr} ^{js} ^{jt} ^{ju} ^{jv} ^{jw} ^{jx} ^{ja} ^{jb} ^{jc} ^{jd} ^{je} ^{jf} ^{jj} ^{jk} ^{jl} ^{jm} ^{jn} ^{jo} ^{jp} ^{jq} ^{jr} ^{js} ^{jt} ^{ju} ^{jv} ^{jw} ^{jx} ^{ka} ^{kb} ^{kc} ^{kd} ^{ke} ^{kf} ^{kg} ^{kh} ^{ki} ^{kj} ^{kl} ^{km} ^{kn} ^{ko} ^{kp} ^{kq} ^{kr} ^{ks} ^{kt} ^{ku} ^{kv} ^{kw} ^{kx} ^{ky} ^{kz} ^{la} ^{lb} ^{lc} ^{ld} ^{le} ^{lf} ^{lg} ^{lh} ^{li} ^{lj} ^{lk} ^{ll} ^{lm} ^{ln} ^{lo} ^{lp} ^{lq} ^{lr} ^{ls} ^{lt} ^{lu} ^{lv} ^{lw} ^{lx} ^{ly} ^{lz} ^{ma} ^{mb} ^{mc} ^{md} ^{me} ^{mf} ^{mg} ^{mh} ^{mi} ^{mj} ^{mk} ^{ml} ^{mm} ^{mn} ^{mo} ^{mp} ^{mq} ^{mr} ^{ms} ^{mt} ^{mu} ^{mv} ^{mw} ^{mx} ^{my} ^{mz} ^{na} ^{nb} ^{nc} nd ^{ne} ^{nf} ^{ng} ^{nh} ⁿⁱ ^{nj} ^{nk} ^{nl} ^{nm} ⁿⁿ ^{no} ^{np} ^{nq} ^{nr} ^{ns} ^{nt} ^{nu} ^{nv} ^{nw} ^{nx} ^{ny} ^{nz} ^{oa} ^{ob} ^{oc} ^{od} ^{oe} ^{of} ^{og} ^{oh} ^{oi} ^{oj} ^{ok} ^{ol} ^{om} ^{on} ^{oo} ^{op} ^{oq} ^{or} ^{os} ^{ot} ^{ou} ^{ov} ^{ow} ^{ox} ^{oy} ^{oz} ^{pa} ^{pb} ^{pc} ^{pd} ^{pe} ^{pf} ^{pg} ^{ph} ^{pi} ^{pj} ^{pk} ^{pl} ^{pm} ^{pn} ^{po} ^{pp} ^{pq} ^{pr} ^{ps} ^{pt} ^{pu} ^{pv} ^{pw} ^{px} ^{py} ^{pz} ^{qa} ^{qb} ^{qc} ^{qd} ^{qe} ^{qf} ^{qg} ^{qh} ^{qi} ^{qj} ^{qk} ^{ql} ^{qm} ^{qn} ^{qo} ^{qp} ^{qq} ^{qr} ^{qs} ^{qt} ^{qu} ^{qv} ^{qw} ^{qx} ^{qy} ^{qz} ^{ra} ^{rb} ^{rc} rd ^{re} ^{rf} ^{rg} ^{rh} ^{ri} ^{rj} ^{rk} ^{rl} ^{rm} ^{rn} ^{ro} ^{rp} ^{rq} ^{rr} ^{rs} ^{rt} ^{ru} ^{rv} ^{rw} ^{rx} ^{ry} ^{rz} ^{sa} ^{sb} ^{sc} ^{sd} ^{se} ^{sf} ^{sg} ^{sh} ^{si} ^{sj} ^{sk} ^{sl} sm ^{sn} ^{so} ^{sp} ^{sq} ^{sr} ^{ss} st ^{su} ^{sv} ^{sw} ^{sx} ^{sy} ^{sz} ^{ta} ^{tb} ^{tc} ^{td} ^{te} ^{tf} ^{tg} th ^{ti} ^{tj} ^{tk} ^{tl} tm ^{tn} ^{to} ^{tp} ^{tq} ^{tr} ^{ts} ^{tt} ^{tu} ^{tv} ^{tw} ^{tx} ^{ty} ^{tz} ^{ua} ^{ub} ^{uc} ^{ud} ^{ue} ^{uf} ^{ug} ^{uh} ^{ui} ^{uj} ^{uk} ^{ul} ^{um} ^{un} ^{uo} ^{up} ^{uq} ^{ur} ^{us} ^{ut} ^{uu} ^{uv} ^{uw} ^{ux} ^{uy} ^{uz} ^{va} ^{vb} ^{vc} ^{vd} ^{ve} ^{vf} ^{vg} ^{vh} ^{vi} ^{vj} ^{vk} ^{vl} ^{vm} ^{vn} ^{vo} ^{vp} ^{vq} ^{vr} ^{vs} ^{vt} ^{vu} ^{vv} ^{vw} ^{vx} ^{vy} ^{vz} ^{wa} ^{wb} ^{wc} ^{wd} ^{we} ^{wf} ^{wg} ^{wh} ^{wi} ^{wj} ^{wk} ^{wl} ^{wm} ^{wn} ^{wo} ^{wp} ^{wq} ^{wr} ^{ws} ^{wt} ^{wu} ^{wv} ^{ww} ^{wx} ^{wy} ^{wz} ^{xa} ^{xb} ^{xc} ^{xd} ^{xe} ^{xf} ^{xg} ^{xh} ^{xi} ^{xj} ^{xk} ^{xl} ^{xm} ^{xn} ^{xo} ^{xp} ^{xq} ^{xr} ^{xs} ^{xt} ^{xu} ^{xv} ^{xw} ^{xx} ^{xy} ^{xz} ^{ya} ^{yb} ^{yc} ^{yd} ^{ye} ^{yf} ^{yg} ^{yh} ^{yi} ^{yj} ^{yk} ^{yl} ^{ym} ^{yn} ^{yo} ^{yp} ^{yq} ^{yr} ^{ys} ^{yt} ^{yu} ^{yv} ^{yw} ^{yx} ^{yy} ^{yz} ^{za} ^{zb} ^{zc} ^{zd} ^{ze} ^{zf} ^{zg} ^{zh} ^{zi} ^{zj} ^{zk} ^{zl} ^{zm} ^{zn} ^{zo} ^{zp} ^{zq} ^{zr} ^{zs} ^{zt} ^{zu} ^{zv} ^{zw} ^{zx} ^{zy} ^{zz}









1, x+11. ^a For  "so says he, namely.....", see 1, x+8, note ^{b-c}.

1, x+12. ^a See above 3, 11, note ^{c-d}; G wrongly     .






















1, x+13. ^a So again with a space-filling dot 2, 22.80. ^b See Möller, Hier. Pal. I (III), no. 32; used wrongly for  below in swg, 2, 22.

^c  There is a space, not noted by G.E., between  and , and a trace  is visible therein. This might be trace of , though the photo shows no other indication of the sign. Grammatically, iw h³c.f st.f seems preferable to the accepted reading iw h³c st.f.

1, x+14. ^a  G;  E. The photo seems to show  but the oblique stroke may be fortuitous. The sign can hardly be read as , which has here a quite different shape.

^b , omitted by G.(E) is here for , as again in 2, 23.53.59; see too above, in Blinding of Truth, 8, 7, note ^b. ^c  G; E "Reste einer Gruppe, gewiss ". The photo shows ;  is probable, and the preceding sign, very unlike  in x+15, may owe its strange appearance to the roughness of the papyrus at this point. If  be correct, there will be ditto-graphy at the beginning of the next line.

1, x+15. ^a A common writing of h(r)w 200x at this period, particularly in cursive MSS.

1, x+16. ^a A miswriting for                     

^a [1,57] ^(1,x+22) ^a ^(1,x+23) ^a ^(1,x+24) ^d ^(2,3) ^(2,8)

5 10 15

1, x+21. ^a Semi-phonetic for $\Delta\Delta\Delta$ NTE, see ZÄS LXII, 6. So too below 1, x+22; 2, 28. 58. 67.

1, x+22. ^a Not visible in photo owing to the folding over of the papyrus edge.

^b \overline{nn} perhaps here for interrogative \overline{nn} , see 1, x+8, note ^d, under (3).

1, x+23. ^a Not visible in photo; see 1, x+22, note ^a. ^b Negation "not"; see 1, x+8, note ^d, under (1). ^c Coptic $\overline{mn}\overline{t}\overline{y}$; cf. \overline{wn} (m-) $\overline{di}\overline{w}$ 2, 29. ^d Interrogative particle, see 1, x+8, note ^d, under (3).

1, x+24. ^a Not visible in photo; see 1, x+22, note ^a.

^b With only one \overline{f} as 1, x+19; 2, 39.

2, 1. ^a The spelling is clearly influenced by $\overline{f}\overline{h}\overline{t}\overline{w}$ and seems to point to the reading \overline{ss} . For this troublesome problem see my Notes on.... Sinshe, pp. 72. 160; also Wörterb. III, 483. ^b Interrogative particle, see 1, x+8, note ^d, under (3).


^c \overline{f} ; G \overline{f} = \overline{f} ; for the reading \overline{nnn} see above 1, 9, note ^b. ^d See 1, 13, note ^a.







2, 3. ^a This writing of the preposition again below in 2, 59. See too above 1, x+6, note ^a, and Pap. Mayer A, 3, 7; 8, 7; 9, 7. 19.

2, 4. ^a \overline{w} ; see above 1, 2, note ^b.

2, 7. ^a \overline{w} is made large like \overline{w} . See above 3, 12, note ^c. ^b See below 2, 28, note ^a.

2, 8. ^a So G; the rather scanty traces seem to suit. For the word cf. 1, 19.


2, 8. ^a G ; the traces visible in photo suit ~~well~~ excellently.
^b For this writing, see 1, x+16, note ^b.



2, 9. ^a Here probably with , not  as above 1, 11; 3, 8. ^b "different things," ~~not~~ see Wörterb. II, 354; so written often in the Decree of Pinodjem, e.g. 38.40 (Gol's numbering). That the curious writing with  above, instead of after,  is purely graphic, seems proved by  "whatever" below 2, 70, see note ^b thereon. The sign  similarly above a suffix which is to be read before it, see 1, 6, note ^a.

2, 11. ^a (twice). Negative statement, see above 1, x+8, note ^d, under (1).


2, 12. ^a Negative statement, see last note.



2, 13. ^a Negative statement, see 1, x+8, note ^d, under (1).







2, 14. ^a  at the beginning of a word is abnormal and a peculiarity of the scribe of Wenamün and the Gol. Glossary, see Burchardt, Altägypt. Fremdworte, I, 28.

^b Exceptionally so for , or rather for  below 2, 19; Horus and Seth, 15, 7.




^c A miswriting of , see above 3, 11, note ^e.

2, 15. ^a  has been omitted in passing from this line to the next. So already Eiman, ZÄS. ~~xxxviii~~, 9.

2, 16. ^{a-b} Since  is certain from photo, the construction is clearly similar to that of 2, 15 above, and the only really uncertain word in the restoration is .

2, 17. ^a Photo ; the trace is decisive for , but I cannot restore. ^b  ^c 
^d ; the vertical sign appears not to be . ^e The traces suit well.

2, 18. ^a This writing, cf. above 1, 17, with note ^b.

^{b-c} Abnormal writing for   .

2,20. ^a \overline{m} is superfluous, see $\overline{grg.w}$ immediately following. If not a mistake, it can only be regarded as a very early example of the \overline{N} (for \overline{m}) found in Coptic before the direct object; on this see Spiegelberg's remarks, *Rec de Trav.* XXVI, 34.

^b See above, 1, 13, note ^a.

2,22. ^a A writing of \overline{m} moc parallel to that of the adverb \overline{m} moꝥ dealt with in 1, 13, note ^a; so too again below 2, 53. 77. 78. ^b Similarly with space-filling dot, 1, x+13, 200.

^c \overline{B} ; like the det. of \overline{hms} , 1, x+13, see note ^b thereon. The same word has the child-determinative \overline{B} below in 2, 23; this is better, the meaning being "silly" like a child.

2,23. ^a See last note. ^b For \overline{m} \overline{K} , as is written in 1, x+22; \overline{m} for \overline{K} , see 1, x+14, note ^b. ^c For this writing of $\overline{i(t)rw}$, $\epsilon 100p$, see above 1, 3, note ^a.

2,24. ^a For $\overline{1}$ at the beginning of this name see above 2, 14, note ^a.

2,25. ^{a-b} So G.(E); both photos show a lacuna. ^c "namely....."; see 1, x+8, note ^{b-c}.

2,26. ^a Photo ^c; almost like \overline{B} or \overline{D} . ^b See 1, 6, note ^a. ^c Dependent pron. 1st. sing.; for this spelling see 1, 23, note ^{a-b}.




2,27. ^a \overline{m} perhaps the simple negation here; a doubtful case. See above 1, x+8, note ^d, under (1). ^b Negative question, see 1, x+8, note ^d, under (3); \overline{m} here is for \overline{m} .


2,28. ^a This papyrus observes the usual L-Eg. distinction of $\overline{4}$ (or $\overline{4}$) with two ticks (or one) for the value \overline{sw} , $\overline{4}$ without tick for the value \overline{mxt} , see 2, 5. 79. Cf. the same distinction Horus and Seth, 14, 5. ^b See above 2, 14, note ^a. ^c For \overline{m} \overline{K} , see 1, x+21, note ^a (p. 67a). ^d See 1, 6, note ^a.

2,29. ^a For $\overline{1}$ $\overline{9}$ \overline{m} \overline{K} $\overline{9}$ \overline{m} \overline{K} $\overline{9}$ \overline{m} \overline{K} ; cf. above 1, x+23, with note ^{b-c}.



^b For the determinative, see 1, x+14, note ^b. ^c Read $\overline{1}$ $\overline{9}$ \overline{m} \overline{K} $\overline{9}$ \overline{m} \overline{K} , see 3, 12, note ^c.

2, 30. ^a See 3, 12, note ^c.

2, 32. ^a Between  and  a deleted vertical sign, probably .

2, 34. ^a  has been omitted; see above 2, 30. ^b See 3, 12, note ^c.




^c G.(E) ; photo clearly .

2, 35. ^{a-b} A *and* *deporter* or at least a unique writing. Wörterb. IV, 166 suggests that it may be merely a misspelling of  "officer". The phrase  seems to have influenced the writing.

2, 36. ^a See above 2, 9, note ^b.

^{b-c} See 1, 19, note ^a.

2, 37. ^a For this spelling see 1, x + 4, note ^d.

2, 38. ^a ;  is E's proposal, and is rendered practically inevitable by following - not  as G read. But the form is very strange, and differs from that used by the same scribe Gol. Glass. 3, 2. 2, 39. ^a See 1, x + 4, note ^d.

2, 39. ^a The writing with \mathfrak{R} appears to indicate a participle "who had gone," see above 1, 23, note ^c and as exact parallel to the present sentence Two Brothers, 11, 8. However, we might expect the prothetic $\mathfrak{R}\mathfrak{Z}$. ^b \mathfrak{I} , see 1, 8, note ^a. ^c With only one \mathfrak{K} , as above 1, x+19; x+24. [possible.]

2, 40. ^a G.(E) read \mathfrak{a} for \mathfrak{H} ; the sign is much damaged, but \mathfrak{a} seems barely \mathfrak{H} ; for the reading $\mathfrak{H}\mathfrak{I}$ see Bull. de l'Inst. franç. XXX, 173. ^c \mathfrak{H} a combination of \mathfrak{H} and \mathfrak{I} , as E recognized. ^d \mathfrak{Z} ; G \mathfrak{I} [\mathfrak{Z}]; E "ob \mathfrak{Z} oder \mathfrak{Z} ?" The final sign is probably a misshapen \mathfrak{I} .

2, 41. ^a \mathfrak{A} ^b On this writing see Horus and Seth, 8, 11, note ^b. ^c \mathfrak{A} much more oblique than \mathfrak{A} preceding. So too in 2, 42. I transcribe as the writing demands, and as the scribe may have meant, but the word is $\mathfrak{A}\mathfrak{P}\mathfrak{I}\mathfrak{I}$ "basket."

2, 42. ^a (twice). As above, 2, 40, note ^c.

^b \mathfrak{A} ^c See above 2, 41, note ^c. Here the preceding group is \mathfrak{A} i.e. \mathfrak{A} , not \mathfrak{A} .


2, 44. ^a \mathfrak{M} ; the ligature for \mathfrak{M} (Möller, Hier. Pal. II, no. 312) is here written below \mathfrak{M} ; cf. the analogous writing \mathfrak{M} above 1, 8, see note ^a thereon.



2, 45. ^a \mathfrak{L} is here clearly written; so G.(E). For this miswriting of $\mathfrak{A}\mathfrak{Z}\mathfrak{R}$ see ZÄS. XLVIII 36.



^b \mathfrak{Q} , a clear lotus leaf, Coptic $\epsilon\alpha\pi\pi\alpha\tau$; see Wörterb. IV, 195. ^c For $\mathfrak{A}\mathfrak{P}\mathfrak{H}\mathfrak{I}$, as below 2, 46.



2, 46. ^a See 1, 6, note ^a.

2, 47. ^a G.(E) \mathfrak{L} ; photo \mathfrak{L} i.e. \mathfrak{L} , as in kriw immediately following. Nevertheless the scribe may have intended to write the word as in 2, 45, see note ^a thereon.












2,48. ^a  can hardly be correct, if interpreted literally, and might possibly be mechanically repeated from ir n.i at the beginning of the sentence. But perhaps it is merely an inaccurate way of saying "for mine", i.e. "for my fathers".

2,49. ^a  is probably here for interrogative  "will they not.....?" See above 1, x+8, note ^d, under (3).


2,51. ^a For  with the not infrequent omission of the preposition . So too above 2, 17. 30. 33; below 2, 71. 77. See too Blinding of Truth, 5, 6, note ^a. ^b See 1, x+4, note ^d.

2,52. ^a For the writing of this word for "tomb" identically with ch'w ape "life" (see 2, 31) cf. the variants  Lieblein, Deux papyrus..... Turin, 4, 6;  Ostr. Hood, 6, (unpublished). Nevertheless, there is reason to think that mch'ot, mih'ot should be read; so too Wörterb. II, 49.







2,53. ^a See above 2, 22, note ^a. ^b See 1, x+14, note ^b. ^c Without 9, 1, x+4; 2, 56.


2,54. ^a  seems to be displaced above the line. The papyrus is here in great disorder. ^b  photo; E, who read , has also recognized . The  following seems to me well-nigh certain. If mutk be accepted, the sense must be "thou hast not (scil. here before thee) one of his envoys." ^c G. ; E.  "wo vielleicht nichts steht." From the photo , though indistinct, appears highly probable; cf.    in a Dyn. XXI letter, Proc. SBA. XXXI, Pl. 2.



2,55. ^a Scanty traces, but the reading is inevitable. So G. (E). ^b See below 2, 59.

^c A quite unusual writing,  or the like being normal.

2,56. ^a Without 9 (so too E), as above 2, 53.





2,57. ^a  ; G.  ;  seems certain from photo, but  would here have a most abnormal form. However, cpr is exactly the word required.





2, 58. ^a  photo; G { = 1. See above 1, 9, note ^b

^b For  see 1, x+21, note ^a (p. 67a). ^c G.E. ; photo, clearly 9, though with an exceptionally long tail; for this see 9 in irm 2, 2.
^d See above 1, x+16, note ^b. ^e See 1, x+4, note ^d.


2, 59. ^a See 2, 3, note ^a.

^b For , as several times elsewhere in this story. See 1, x+14, note ^b.

2, 61. ^a Sic; the sense being future we should have expected    , see Gunn, *Studies in Egyptian Syntax*, p. 57, nos. 99. 100.


2, 62. ^a For   , see above 3, 11, note ^c. The  following is superfluous.



^b So E. photo.

2, 63. ^{a-b} For old , see *Egyptian Grammar*, § 331. Doubtless Coptic $\epsilon\gamma\eta\eta\gamma$, though $\eta\eta\gamma$ is usually explained otherwise.

^c See below 2, 69. 70; Max. d'Anii 7, 2; Horus and Seth, 2, 5, note ^a.

2, 64. ^a See above 1, x+13, note ^b. ^b For the spelling see Horus and Seth, 8, 11, note ^b.



2, 65. ^a A mistake for , see 2, 68.

^b  is here a writing of interrogative , see 1, x+8, note ^d, under (3).

2, 66. ^{a-b} See above 1, 19, note ^a.

2, 66. ^a  is here for interrogative , see 1, x+8, note ^d, under (3).








2, 67. ^a See above 1, 12, note ^d.


^b Without < >, see 1, x+11, note ^a (p. 65a). ^c See 2, 64, note ^b. ^d For , see 1, x+21, note ^a (p. 67a).



2, 68. ^a See 1, x+5, note ^a.


2, 69. ^a See 2, 63, note ^c.

2, 70. ^a See last note.

^b For the strange writing of *nty nb* with  above  of      in a Dyn. XXI letter from Hibeh, ZÄS III, 10; see too 2, 9, note ^b.








2, 71. ^a ; for the upper sign, the reading of which is certain, see Möller, Hier. Pal. II, no. 475.

^b See 1, 6, note ^d. ^c See 2, 51, note ^a. ^d Read  as in 2, 63, or perhaps better .

2, 72. ^a All translations give "with", clearly wrongly. Without emendation,  can be taken only as a writing of *nm* "for". No other example of the kind occurs, however, in this tale.

2, 73. ^a See 1, 6, note ^d.

2, 74. ^a (twice). An unusual writing of the suffix 1st. sing. occurring once again 2, 81.

^{b-c} In the photos I see   . The reading given in the text seems fairly certain, except that the dot over  is perhaps only part of the dot of . In Coptic  *im.t* would be *imō*, coinciding with Akhm. *imō* = old  (Saidic *imay*) which is perhaps here meant. ^d Suffix 1st. sing. after a fem. infin., see 1, x+1, note ^b; also 2, 75, at ^b.

2, 75. ^a Dmī, in 2, 76 masculine, is here apparently taken as a feminine. For a similar difficulty and an alternative view, see 1, 12, note ^c. A third view that here we have a fem. word dmit "port", "harbour", differing from the masc. dmi "town" in the next line (Sethe, *Ächtung feindlicher Fürsten*, 57), seems to me exceedingly improbable.

^b Probably suffix 1st. pers., see 1, x+1, note ^b. *Wörterb. I*, 368 appears to regard the complex wsštw as an old perfective, but since the sense is evidently dynamic ("pushed" or "forced my way") it is far more likely that we here have a fem. infin. with reflexive suffix.

2, 77. ^a For š, see above 2, 51, note ^a.

^b Here doubtless an interrogative particle, old š; see 1, x+8, note ^d, under (3).

^c For mmwtn, see 2, 22, note ^a.

2, 78. ^a See 2, 22, note ^a.

2, 80. ^a 1st. pers. suffix after a fem. infinitive, see 1, x+1, note ^b. In the same verb 2, 74 š was not written. ^b For the space-filling dot see 2, 22, note ^b.

2, 81. ^a Perhaps a writing of interrogative š as elsewhere in this tale; but all other examples appear to be before a negative word. See above 1, x+8, note ^d, under (4) and (3).






^b For this writing of L-Eg. 90 š see below 2, 83; Max. d'Anii 4, 16; Decree of Neskhons, 81. 90 (Gol's numbering). ^c For this writing of the suffix 1st. sing., see 2, 74, note ^a.


2, 82. ^a See above 1, x+16, note ^b.

^b š is doubtless for the interrogative particle š, see 1, x+8, note ^d, under (3).


2, 83. ^a "belonging to thee", perhaps a mere misspelling of š here.


^b See above 2, 81, note ^b.

verso 1. ^{a-b} Doubtless a personal name, but the end,  in the photo, is obscure to me. ^c Certain; for the spelling see recto 1, x+4, note ^b. ^d  is to be understood. ^e  photo. Both G. and E. read , but  seems nearly certain.


verso 2. ^{a-b}  photo; very obscure. ^{c-d} Traces of a few groups, which seem to have been intentionally erased.



VI. The Legend of Astarte.


Page 1 of the numbering here adopted was really the first page of the story, but seven or more lines are lost at the beginning of it. Of the symbols used in my numbering, "x" signifies the lines lost at the top of each page, and "y" the last line of the page. N. B. An average  measures 7mm., and constitutes what is here meant by a "group".


1, x+1. ^a  is needed, but the trace in the original suits this very badly.






























^b The upper trace seems too low to suit  well, but  is not a likely alternative.




1, x+2. ^a Scanty traces, of which one high up seems to make  impossible.

^b  I thought of , which seems not improbable from 3, y.

1, x+3. ^a About two groups further on a red verse-point, under  of 1, x+2.

1, x+4. ^a The traces do not wholly suit , but I have no other suggestion.

1, x+5. ^a Perhaps restore           comparing Shipwrecked Sailor, 6,                   .

^b  would be possible, but even if regarded as a miswriting of  (cf. Blinding of Truth, 8, 7) would not make very good sense. Can the traces possibly be interpreted as  "7"?

1, x + 8. ^a Undoubtedly with \square , though the same word is written \square in 3, y.

$1, x+10$.^a Cf. ... ~~[scribbles]~~ ... $2, x+6$.

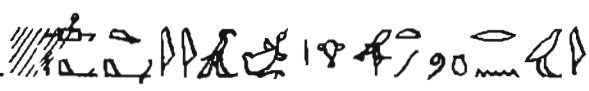
1, x + 11. ^a So evidently restored also by Erman, "als Gefangene fortführen," Literatur der Aegypter, p. 219.



1, x+13. ^a Perhaps to be restored as ~~R~~~~A~~P. A tiny trace after P would suit R or 9.

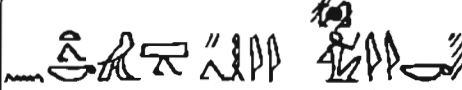

⁷ Perhaps restore $I_{II} [2, 2, 2, 2, 2, 2, 2, 2, 2, 2]$.


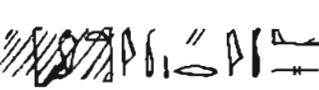
Astarte, $2, x+3$ to $2, x+15$


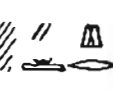
L-Eg. Stories, 78


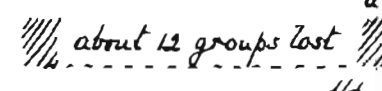
about 12 groups lost  $(2, x+3)$

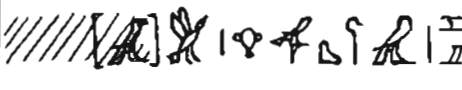

 $(2, x+4)$ 13 or 14 groups lost 

 $(2, x+5)$ about 9 groups 

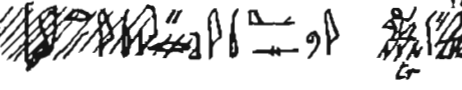
 $(2, x+6)$ about 12 groups lost 

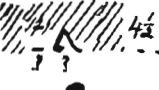
 $(2, x+7)$ about 11 groups lost  5

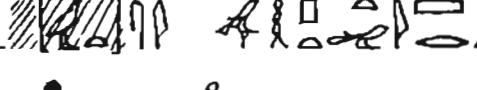
 $(2, x+8)$ about 12 groups lost 

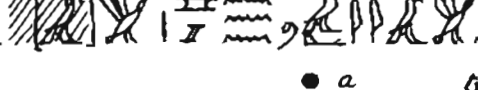
 $(2, x+9)$ about 9 groups lost 


long lacuna  $(2, x+10)$ 11 or 12 groups lost

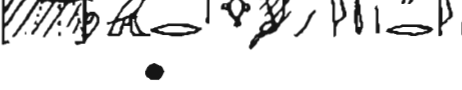
 $(2, x+11)$ $3\frac{1}{2}$ groups rest of line lost, $33\pm$ groups

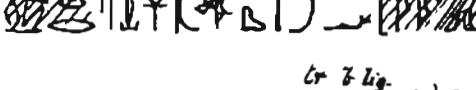
rest of line lost, $35\pm$ groups  $(2, x+12)$ $4\frac{1}{2}$ groups rest of line lost, $31\pm$ groups 10

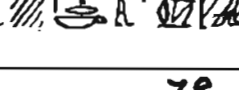
rest of line lost  $(2, x+13)$ $2\frac{1}{2}$ groups

rest of line  $(2, x+14)$ $2\frac{1}{2}$ groups $33\pm$ groups

rest of  $(2, x+15)$ lost, $33\pm$ groups

 $(2, x+16)$ line lost, $30\pm$ groups





rest  $(2, x+17)$ rest of line lost, $30\pm$ groups 15


rest of line lost, $35\pm$ groups  $(2, x+18)$ of line lost, $32\pm$ groups





Astarte, 2, x+16 to 4, y-1



L-Eg Stories, 79





33± groups lost (2, x+16) 5
about 9 groups (2, x+16) 4 or 5 groups 5
5 or 6 groups (2, x+16) 5
not less than 16 long lines lost (3, 1) 5
about 27 groups lost (3, 4-2) 10
about 10 groups (3, 4-1) 10
very large lacuna (4, 1) 15
rest of line lost (4, 4-1) at least 16 long lines (4, 4-2)

2, x+17. ^a Above  a trace which might belong to  or , probably placed too low for .

2, x+18. ^a For the curious dot below and behind  see again below 3, y.

^b Apparently certain, and undoubtedly not . However,  is possible, see Möller, Hier. Pal. II, no. 475, "Gurob". Another possibility is that the reading is , and that this should be read as  sm(y)t, see Two Brothers 11, 2, also in reference to the sea-

2, x+19. ^a The lower sign is , see gr in 2, x+14. The upper sign might be . [shore.

^b The suffix 2nd. fem. sing. ( or ) seems to be omitted four times. ^c Perhaps insert <  >

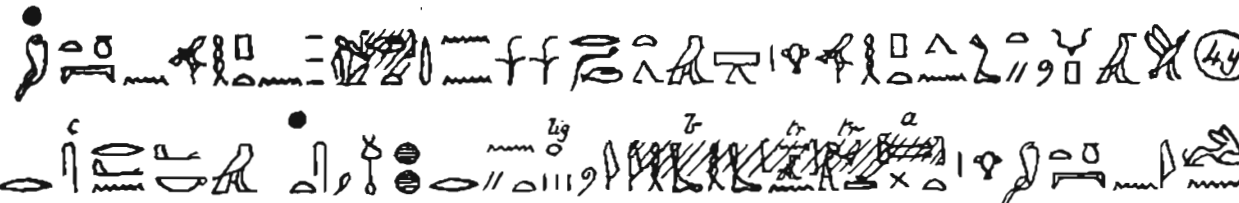
3, 1. ^a After this point we possess only the last line of each page ("y") together with small remains of those immediately preceding it (y-2, y-1).

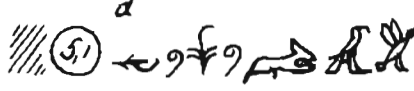
4, y-1. For this word, see below 4, y, note ^b.



Astarte, 4, y-1 to 14, y-1



L-Eg. Stories, 80

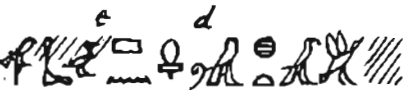

about 27 groups lost  10 or 11 groups lost




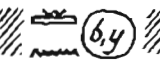
at least 18 long lines lost 




 about 8 groups  5


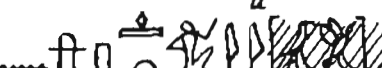
 3 groups  rest of line lost, about 44 groups



 16 groups lost 

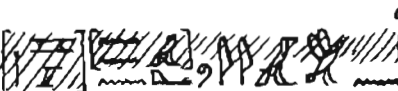


at least  11 groups lost


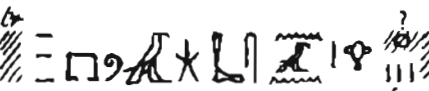
rest of line lost, but for a few illegible traces  18 long lines lost




 some groups lost  at least 18 long lines lost  10

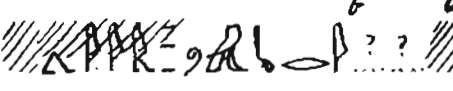
at least  10 or 11 groups lost  about 17(?) groups

a whole page lost?  rest of line lost  18 long lines lost

 some 12 groups?  at least 18 long lines lost 

 9 groups  10(?) groups

 14(?) groups  at least 18 long lines lost  15

pages 12, 13, and most of 14, are lost perhaps 14 groups 

4, y-1. ^a For this word see 4, y, note ^b. ^b At a short distance before the end of the line there are some illegible traces, see Newberry's publication.

4, y. ^a For $\text{𓆎} \text{𓆏}$ "untie" see my *Eg. Hieratic Texts*, p. 22*, n. 7. ^b Only the lower parts of the signs are left. The sign following 𓆎 (twice) must be 𓆎 as it is too close to the next sign to be 𓆎 . So too in the two other examples of the word in 4, y-1. However, $\text{𓆎} \text{𓆏} \text{𓆎}$ is unknown to the *Wörterbuch*, whereas $\text{𓆎} \text{𓆏} \text{𓆎}$ occurs as name of a fruit or the like. ^c Perhaps for $\text{𓆎} \text{𓆏}$; see above *Two Brothers* 7, 6, note ^b; Horus and Seth, 10, 9, note ^a. ^d No trace of a verse-point.


5, y-1. ^a The writing here becomes much smaller, mm measuring about 5 mm. The 𓆎 seen in the publication is now absent from the original. ^b See the publication.

5, y. ^a The reading $\text{𓆎} \text{𓆏} \text{𓆎} \text{𓆏}$ is quite certain; 3 groups preceded 𓆎 . Immediately before 𓆎 we see 𓆎 so that $\text{𓆎} \text{𓆏} \text{𓆎} \text{𓆏}$ is not possible. I think, however, that $\text{𓆎} \text{𓆏} \text{𓆎} \text{𓆏}$ is a possibility. However, not enough remains to make this reading certain. ^b No verse-point here or after this point. ^c 𓆎 ^{d-e} Now broken away.

^f Newberry's photographic plates come to an end soon after this point, but not only is the end of the line preserved, but also the bottom part of several more pages is extant.

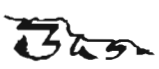
^g The space suits exactly. Restored from 4, y.

7, y. ^a Here the writing becomes larger again, mm measuring 7 mm.

^{a-b}  ^c As the papyrus is at present mounted, there is a distance of only 4 cm. (= 5-6 groups) between ^b and ^d. Between these points there is, however, a break, and the measurement of the gummings (sheet-length) and of the page-lengths shows that the real distance may have been about 12 cm.

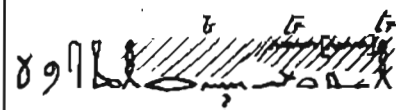
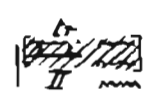
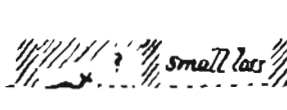

9, 1. ^a The beginning of p. 9 must have fallen about 6 cm. from the left of strip 8, as numbered in the present mode of mounting. Strip 9 comprised two lengths, 9a, now entirely missing, and 9b, upon which we see 23 cm. of writing, including the page-end. I have assumed that what we see on strip 9b is p. 10, and that p. 9 is completely lost.

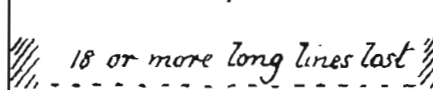
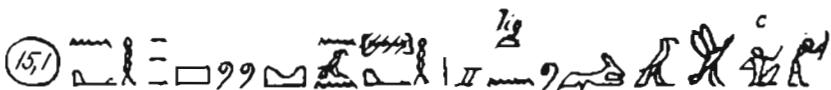
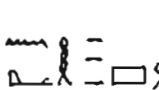
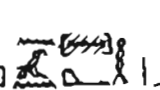


10, y. ^a 𓆎 with traces of a vertical sign before 𓆎 . 𓆎 is a possible alternative.



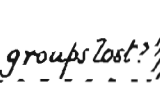
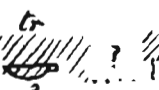
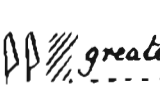
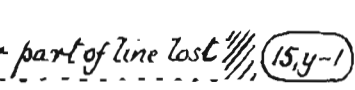
11, y. ^{a-b}  ^c Pp. 12. 13 correspond to strips 11. 12. 13a. of present mounting. These have practically no traces left upon them.

Astarte, 14, y to end.

L-Eg. Stories, 81

89  ^{tr}  ^a about 15 groups  ^{tr} small loss  (14, y)

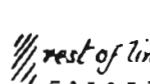

 18 or more long lines lost  (15, 1)    

 some loss  (15, y)  some groups lost?   greater part of line lost  (15, y-1)


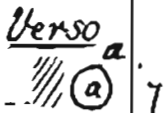
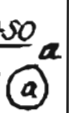
 ^{tr}  ^a lacuna   3 groups 

        5

The rest of the recto (if any) is lost.

 ^{tr} rest of line lost 

The scraps of text on the verso cannot well be given page-numbers. They belong to the bottom line(s) of different pages. They are given below in what is presumably, but not certainly, the right sequence.

hardly any traces  ^{tr}  ^a  7


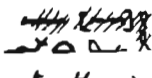
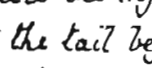
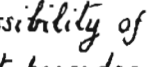
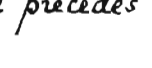
a few more ^{tr}   about 8 groups       ^a  8

    ^a  9

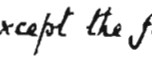
   about 7 groups   end of page    ^a  10

end of page   11

Final remark. The numbering of the pages of the recto after p. 8 assumes that the mounter has mounted his strips in the right order, though he has clearly made some false joins. Strip 9a is lost. Strips 9b, 10, and 11 have been cut out of one consecutive piece (= recto 10. 11). Strips 13a, 13b, and 14 also clearly formed a consecutive strip; these carry all that remains of recto 14. 15. Strip 12 shows no clear connection with what precedes or follows.

14, y. ^{a-b}  seems highly probable, but what can the following word  be? One expects the infinitive of a verb of movement. Before hng the traces suit , but the tail before the break does not favour the restoration , though the possibility of this cannot be denied. ^c ; the sign seems to be superfluous, if what precedes is rightly read.

15, y. ^a The mounter appears to have made a false join here, for neither traces nor fibres correspond well. If the join be a false one, what follows, and also the scanty traces in 15, y-1, may belong to a sixteenth page.

Verso (a). ^a On the back of strip 13 b, except the first , which is on strip 14.

Verso (b). ^a On the back of strip 13 a.

Verso (c). ^a On the back of strip 12.

Verso (d) ^a On the back of strip 11. ^{b. c.} At these points there are obvious false joins.

VII. The Taking of Joppa. from Pap. Harris 500, verso.

x pages are lost

11

12

13

14

15

16

17

18

19

20

21

22

23

VII. The Taking of Joppa.

N.B. In the original *mm* averages about 5mm. In my text the attempt has here been made to show the lacunae in their correct proportional size, i.e. $\frac{7}{5}$ of the original, since my *mm* averages 7mm.


1,1. ^{a-b} Assuming the restoration of 1,8, beginning, to be correct, about 30 mm. is lacking to the right of 1,9-13. To this 30 mm. must be added, for 1,1-8, the amount by which the beginnings of those lines recede behind the beginning of 1,9-13. Here, therefore, the lacuna is 30+25=55 mm.

^b The angle of this tail suggests several hundreds, not simply 100. Not merely π ; more likely $\pi\pi$ than $\pi\pi\pi$. ^d This is Peet's very probable suggestion for here and 1,4,5, see JEA, XI, d-c 41mm. It seems hopeless to attempt serious restorations in these first lines. [337]

1,2. $a-b$ $30+41=71$ mm. At ^b slight traces, somewhat misrepresented in the published photo. owing to a loose fibre; at all events not ~~76~~ 76. 'For the sign following ^b of \mathcal{R} in $\mathcal{R}\mathcal{R}$ 1,4; it does not follow, however, that ~~$\mathcal{R}\mathcal{R}$~~ $\mathcal{R}\mathcal{R}$ is here the right restoration, though the traces might suggest ~~$\mathcal{R}\mathcal{R}$~~ $\mathcal{R}\mathcal{R}$. Doubtless not \mathcal{H} , but a hundred-sign; but how to connect this with what follows?

$$\frac{9}{1,3} \cdot 2 - 6 \cdot 30 + 25 = 55 \text{ mm.}$$

1, 4. ^{a-b} 30 + 25 = 55 mm. At ^b traces as seen in photo; ~~4~~ seems more likely than ~~4~~, but there is something above it. At beginning perhaps restore ~~[scribbles]~~.

1, 5. ^{a-b} 30 + 24 = 54 mm., which, as Peet has seen, is probably to be restored as in the text. Measurements: . So Maspero and Peet; I was inclined to doubt miw-tur on the grounds that the first sign visible is vertical and would therefore not suit 9; but see 909¹ in 2, 7.8. ^d See JEA. XVI, 220.

1,6. $a-b$ $30+23=53$ mm. 'Certainly so, not R_{90} as hitherto read; for R_{90} .

$$1,7^{a-b} 30 + 23 = 53 \text{ mm.}$$

1, 8. ^{a-b} The restoration seems certain and may be measured thus: $\approx 90 \frac{100}{100} \frac{100}{100} \frac{100}{100}$

Since the present beginning of 1,8 recedes 10 mm. behind 1,9 foll., 30 mm. must be allowed as the loss in ^{24 (2,10)} ⁶⁵ there

^c These signs penetrate into the beginning of 2, 8. See the photographic facsimile.

1, 9. ^{a-b} 30 mm., see 1, 8, note ^{a-b}. At ^b seems likely to be ^a. It is uncertain where the name begins; [1/2] must have immediately preceded it. 1, 10. ^a See p. 83a, at top.

10 ^a ^b ^c ^d ^e ^f ^g ^h ⁱ ^j ^k ^l ^m ⁿ ^o ^p ^q ^r ^s ^t ^u ^v ^w ^x ^y ^z ^{aa} ^{ab} ^{ac} ^{ad} ^{ae} ^{af} ^{ag} ^{ah} ^{ai} ^{aj} ^{ak} ^{al} ^{am} ^{an} ^{ao} ^{ap} ^{aq} ^{ar} ^{as} ^{at} ^{au} ^{av} ^{aw} ^{ax} ^{ay} ^{az} ^{ba} ^{bb} ^{bc} ^{bd} ^{be} ^{bf} ^{bg} ^{bh} ^{bi} ^{bj} ^{bk} ^{bl} ^{bm} ^{bn} ^{bo} ^{bp} ^{bq} ^{br} ^{bs} ^{bt} ^{bu} ^{bv} ^{bw} ^{bx} ^{by} ^{bz} ^{ca} ^{cb} ^{cc} ^{cd} ^{ce} ^{cf} ^{cg} ^{ch} ^{ci} ^{cj} ^{ck} ^{cl} ^{cm} ^{cn} ^{co} ^{cp} ^{cq} ^{cr} ^{cs} ^{ct} ^{cu} ^{cv} ^{cw} ^{cx} ^{cy} ^{cz} ^{da} ^{db} ^{dc} ^{dd} ^{de} ^{df} ^{dg} ^{dh} ^{di} ^{dj} ^{dk} ^{dl} ^{dm} ^{dn} ^{do} ^{dp} ^{dq} ^{dr} ^{ds} ^{dt} ^{du} ^{dv} ^{dw} ^{dx} ^{dy} ^{dz} ^{ea} ^{eb} ^{ec} ^{ed} ^{ee} ^{ef} ^{eg} ^{eh} ^{ei} ^{ej} ^{ek} ^{el} ^{em} ^{en} ^{eo} ^{ep} ^{eq} ^{er} ^{es} ^{et} ^{eu} ^{ev} ^{ew} ^{ex} ^{ey} ^{ez} ^{fa} ^{fb} ^{fc} ^{fd} ^{fe} ^{ff} ^{fg} ^{fh} ^{fi} ^{fj} ^{fk} ^{fl} ^{fm} ^{fn} ^{fo} ^{fp} ^{fq} ^{fr} ^{fs} ^{ft} ^{fu} ^{fv} ^{fw} ^{fx} ^{fy} ^{fz} ^{ga} ^{gb} ^{gc} ^{gd} ^{ge} ^{gf} ^{gg} ^{gh} ^{gi} ^{gj} ^{gk} ^{gl} ^{gm} ^{gn} ^{go} ^{gp} ^{gq} ^{gr} ^{gs} ^{gt} ^{gu} ^{gv} ^{gw} ^{gx} ^{gy} ^{gz} ^{ha} ^{hb} ^{hc} ^{hd} ^{he} ^{hf} ^{hg} ^{hh} ^{hi} ^{hj} ^{hk} ^{hl} ^{hm} ^{hn} ^{ho} ^{hp} ^{hq} ^{hr} ^{hs} ^{ht} ^{hu} ^{hv} ^{hw} ^{hx} ^{hy} ^{hz} ^{ia} ^{ib} ^{ic} ^{id} ^{ie} ^{if} ^{ig} ^{ih} ⁱⁱ ^{ij} ^{ik} ^{il} ^{im} ⁱⁿ ^{io} ^{ip} ^{iq} ^{ir} ^{is} ^{it} ^{iu} ^{iv} ^{iw} ^{ix} ^{iy} ^{iz} ^{ja} ^{jb} ^{jc} ^{jd} ^{je} ^{jf} ^{jj} ^{jk} ^{jl} ^{jm} ^{jn} ^{jo} ^{jp} ^{jq} ^{jr} ^{js} ^{jt} ^{ju} ^{jv} ^{jw} ^{jx} ^{ka} ^{kb} ^{kc} ^{kd} ^{ke} ^{kf} ^{kg} ^{kh} ^{ki} ^{kj} ^{kl} ^{km} ^{kn} ^{ko} ^{kp} ^{kq} ^{kr} ^{ks} ^{kt} ^{ku} ^{kv} ^{kw} ^{kx} ^{ky} ^{kz} ^{la} ^{lb} ^{lc} ^{ld} ^{le} ^{lf} ^{lg} ^{lh} ^{li} ^{lj} ^{lk} ^{ll} ^{lm} ^{ln} ^{lo} ^{lp} ^{lq} ^{lr} ^{ls} ^{lt} ^{lu} ^{lv} ^{lw} ^{lx} ^{ly} ^{lz} ^{ma} ^{mb} ^{mc} ^{md} ^{me} ^{mf} ^{mg} ^{mh} ^{mi} ^{mj} ^{mk} ^{ml} ^{mm} ^{mn} ^{mo} ^{mp} ^{mq} ^{mr} ^{ms} ^{mt} ^{mu} ^{mv} ^{mw} ^{mx} ^{my} ^{mz} ^{na} ^{nb} ^{nc} nd ^{ne} ^{nf} ^{ng} ^{nh} ⁿⁱ ^{nj} ^{nk} ^{nl} ^{nm} ⁿⁿ ^{no} ^{np} ^{nq} ^{nr} ^{ns} ^{nt} ^{nu} ^{nv} ^{nw} ^{nx} ^{ny} ^{nz} ^{oa} ^{ob} ^{oc} ^{od} ^{oe} ^{of} ^{og} ^{oh} ^{oi} ^{oj} ^{ok} ^{ol} ^{om} ^{on} ^{oo} ^{op} ^{oq} ^{or} ^{os} ^{ot} ^{ou} ^{ov} ^{ow} ^{ox} ^{oy} ^{oz} ^{pa} ^{pb} ^{pc} ^{pd} ^{pe} ^{pf} ^{pg} ^{ph} ^{pi} ^{pj} ^{pk} ^{pl} ^{pm} ^{pn} ^{po} ^{pp} ^{pq} ^{pr} ^{ps} ^{pt} ^{pu} ^{pv} ^{pw} ^{px} ^{py} ^{pz} ^{qa} ^{qb} ^{qc} ^{qd} ^{qe} ^{qf} ^{qg} ^{qh} ^{qi} ^{qj} ^{qk} ^{ql} ^{qm} ^{qn} ^{qo} ^{qp} ^{qq} ^{qr} ^{qs} ^{qt} ^{qu} ^{qv} ^{qw} ^{qx} ^{qy} ^{qz} ^{ra} ^{rb} ^{rc} rd ^{re} ^{rf} ^{rg} ^{rh} ^{ri} ^{rj} ^{rk} ^{rl} ^{rm} ^{rn} ^{ro} ^{rp} ^{rq} ^{rr} ^{rs} ^{rt} ^{ru} ^{rv} ^{rw} ^{rx} ^{ry} ^{rz} ^{sa} ^{sb} ^{sc} ^{sd} ^{se} ^{sf} ^{sg} ^{sh} ^{si} ^{sj} ^{sk} ^{sl} sm ^{sn} ^{so} ^{sp} ^{sq} ^{sr} ^{ss} st ^{su} ^{sv} ^{sw} ^{sx} ^{sy} ^{sz} ^{ta} ^{tb} ^{tc} ^{td} ^{te} ^{tf} ^{tg} th ^{ti} ^{tj} ^{tk} ^{tl} tm ^{tn} ^{to} ^{tp} ^{tq} ^{tr} ^{ts} ^{tt} ^{tu} ^{tv} ^{tw} ^{tx} ^{ty} ^{tz} ^{ua} ^{ub} ^{uc} ^{ud} ^{ue} ^{uf} ^{ug} ^{uh} ^{ui} ^{uj} ^{uk} ^{ul} ^{um} ^{un} ^{uo} ^{up} ^{uq} ^{ur} ^{us} ^{ut} ^{uu} ^{uv} ^{uw} ^{ux} ^{uy} ^{uz} ^{va} ^{vb} ^{vc} ^{vd} ^{ve} ^{vf} ^{vg} ^{vh} ^{vi} ^{vj} ^{vk} ^{vl} ^{vm} ^{vn} ^{vo} ^{vp} ^{vq} ^{vr} ^{vs} ^{vt} ^{vu} ^{vv} ^{vw} ^{vx} ^{vy} ^{vz} ^{wa} ^{wb} ^{wc} ^{wd} ^{we} ^{wf} ^{wg} ^{wh} ^{wi} ^{wj} ^{wk} ^{wl} ^{wm} ^{wn} ^{wo} ^{wp} ^{wq} ^{wr} ^{ws} ^{wt} ^{wu} ^{wv} ^{ww} ^{wx} ^{wy} ^{wz} ^{xa} ^{xb} ^{xc} ^{xd} ^{xe} ^{xf} ^{xg} ^{xh} ^{xi} ^{xj} ^{xk} ^{xl} ^{xm} ^{xn} ^{xo} ^{xp} ^{xq} ^{xr} ^{xs} ^{xt} ^{xu} ^{xv} ^{xw} ^{xx} ^{xy} ^{xz} ^{ya} ^{yb} ^{yc} ^{yd} ^{ye} ^{yf} ^{yg} ^{yh} ^{yi} ^{yj} ^{yk} ^{yl} ^{ym} ^{yn} ^{yo} ^{yp} ^{yq} ^{yr} ^{ys} ^{yt} ^{yu} ^{yv} ^{yw} ^{yx} ^{yy} ^{yz} ^{za} ^{zb} ^{zc} ^{zd} ^{ze} ^{zf} ^{zg} ^{zh} ^{zi} ^{zj} ^{zk} ^{zl} ^{zm} ^{zn} ^{zo} ^{zp} ^{zq} ^{zr} ^{zs} ^{zt} ^{zu} ^{zv} ^{zw} ^{zx} ^{zy} ^{zz}

2, 8. ^a Presumably a miswriting for ⲟ , see Two Brothers, 14, 5, note ^a.

2, 9. ^a Confused; probably a wrong sign later corrected. ^b (twice). Clearly for ⲙⲓⲛⲁⲓⲛⲓⲛ 2nd. plur., ⲛⲧⲉⲛ ; conversely ⲙⲓⲛⲁⲓⲛ for ⲙⲓⲛⲁⲓⲛ 1st. plur., ⲛⲧⲛ , see Horus and Seth, 8, 9, note ^b. ^c ⲛ omitted; see 2, 5, note ^a.

2, 10. ^a ⲛ (Peet) is certain, and doubtless a mere writing of ⲛ = ⲛ "namely." See Wenamün, 1, x + 8, note ^{b-c}. For the much curved ⲛ see ⲛ in ⲛⲓⲩⲓⲛ , 2, 6, end.

2, 11. ^a Read ⲛ 18, cf. ⲛⲧⲙ ⲓⲃⲓⲕ below 3, 7-8; for the omission of the suffix 2nd. sing. fem. see Horus and Seth, 3, 1, note ^b. ^{b-c} Emend ⲙⲓⲛⲁⲓⲛ , comparing 3, 8, for ⲙⲓⲛⲁⲓⲛ . A similar form ⲛⲧⲛ see Doomed Prince 6, 10; also this same papyrus ⲛⲧⲉⲛ , 1, 1; 5, 8; but in those cases the reference is to future events.

2, 12. ^a ⲛ ; ⲛ is less clear than in 2, 13 and much less clear than in 2, 14. But such forms occur in this papyrus, e.g. Doomed Prince, 5, 12. Already hesitatingly suggested by Peet, who thought ⲛ (Maspero's reading) more probable.

^b Peet proposes the certain emendation ⲛⲧⲛ ; cf. ⲙⲓⲛⲁⲓⲛ Horus and Seth, 7, 13.

3, 1. ^{a-b} This inevitable restoration is too small for the lacuna if the line was of normal breadth. Perhaps the scribe wrote ⲛⲧⲛⲧⲛⲧⲛ , repeating 18 by dittography in 3, 2, beginning

3, 2. ^{a-b} The available space is barely sufficient for this restoration, even if written smaller than in 3, 5. An alternative possibility is perhaps ⲛⲧⲛⲧⲛ i.e. ⲛⲧⲛ ⲛⲧⲛ , but after this ⲛⲧⲛ would be expected, though Wenamün 2, 75 might be quoted.

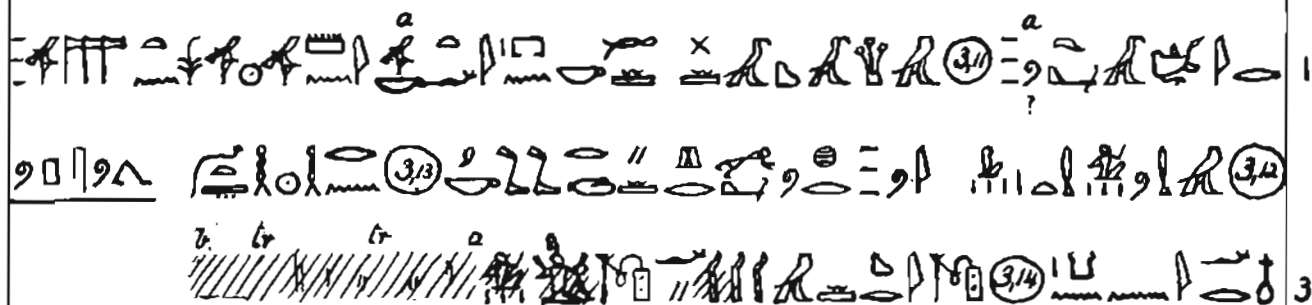
3, 3. ^a Emend ⲛⲧⲛ . ^b Emend ⲛⲧⲛ .

3, 4. ^a ⲛ , see 2, 5, note ^a.

3, 8. ^a The reading is certain, despite Peet.

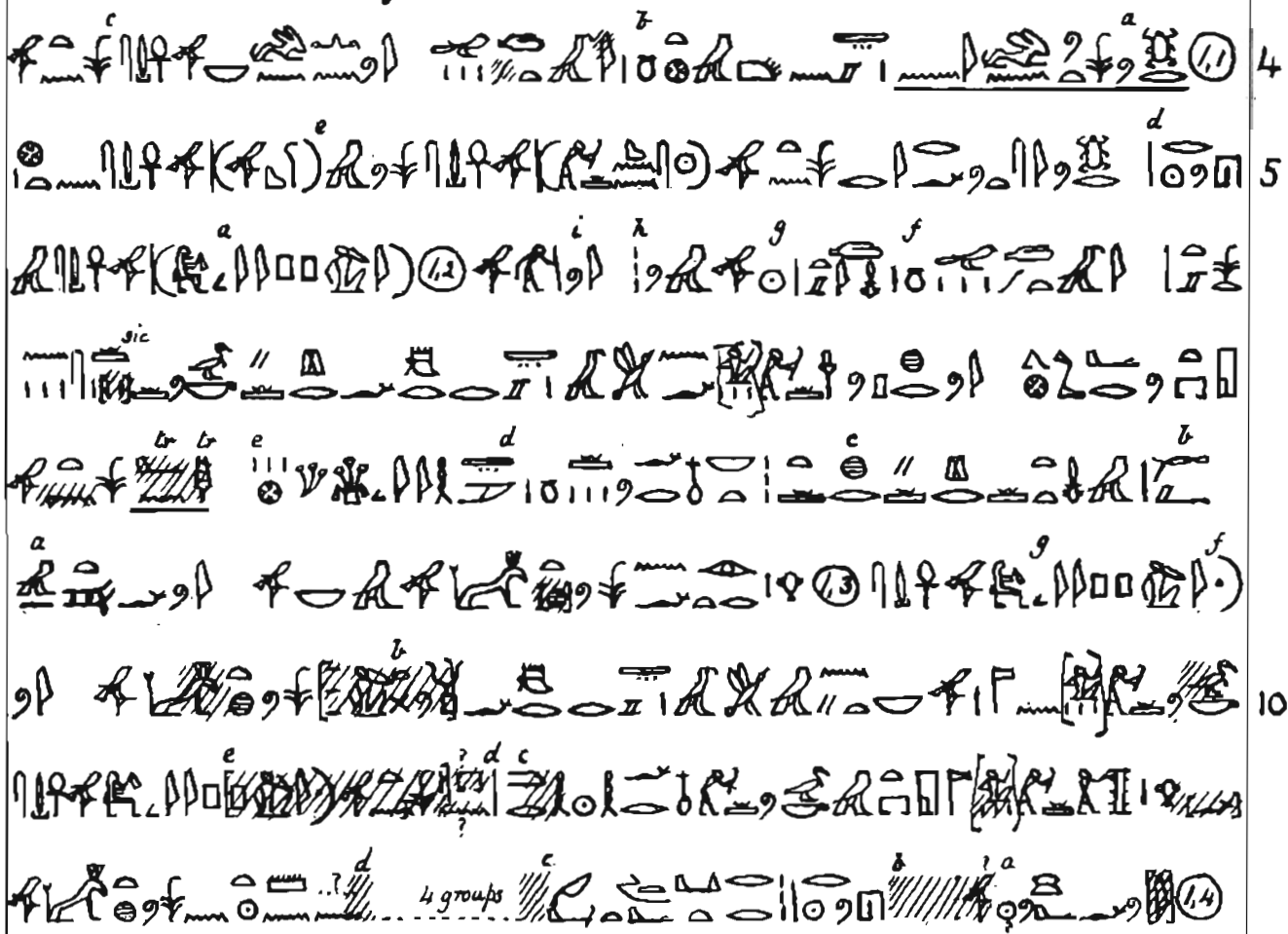
3, 9. ^a Emend ⲛⲧⲛ , but similarly without ⲛ Doomed Prince, 4, 4.

3, 10. ^a One expects the form ⲛⲧⲛ , see Sethe, Verbum, II, § 320.



Here ends the page, and with it the story of the Taking of Joppa.
The following pages contain the tale of the Doomed Prince (above pp. 1-9)

VIII. The Quarrel of Apophis and Seknemwre, from Pap. Salhier I.



3, 10. ^a $\overline{\text{z}}$, though certain, is very pale, and 9 looks more like w . Perhaps the scribe first wrote $\overline{\text{z}}$, and then tried to alter this into w .

3, 11. ^a Certainly a small f .

3, 14. ^{a-b} The name is illegible, the original showing no more than the photo. At the end perhaps w , a space-filler.

VIII. The Quarrel of Apophis and Sekmenwre:

N. B. In the original mm averages 5mm. Abbreviations: ph. = the published photographic facsimile. N = Netherclift's hand-facsimile. M = Maspero.

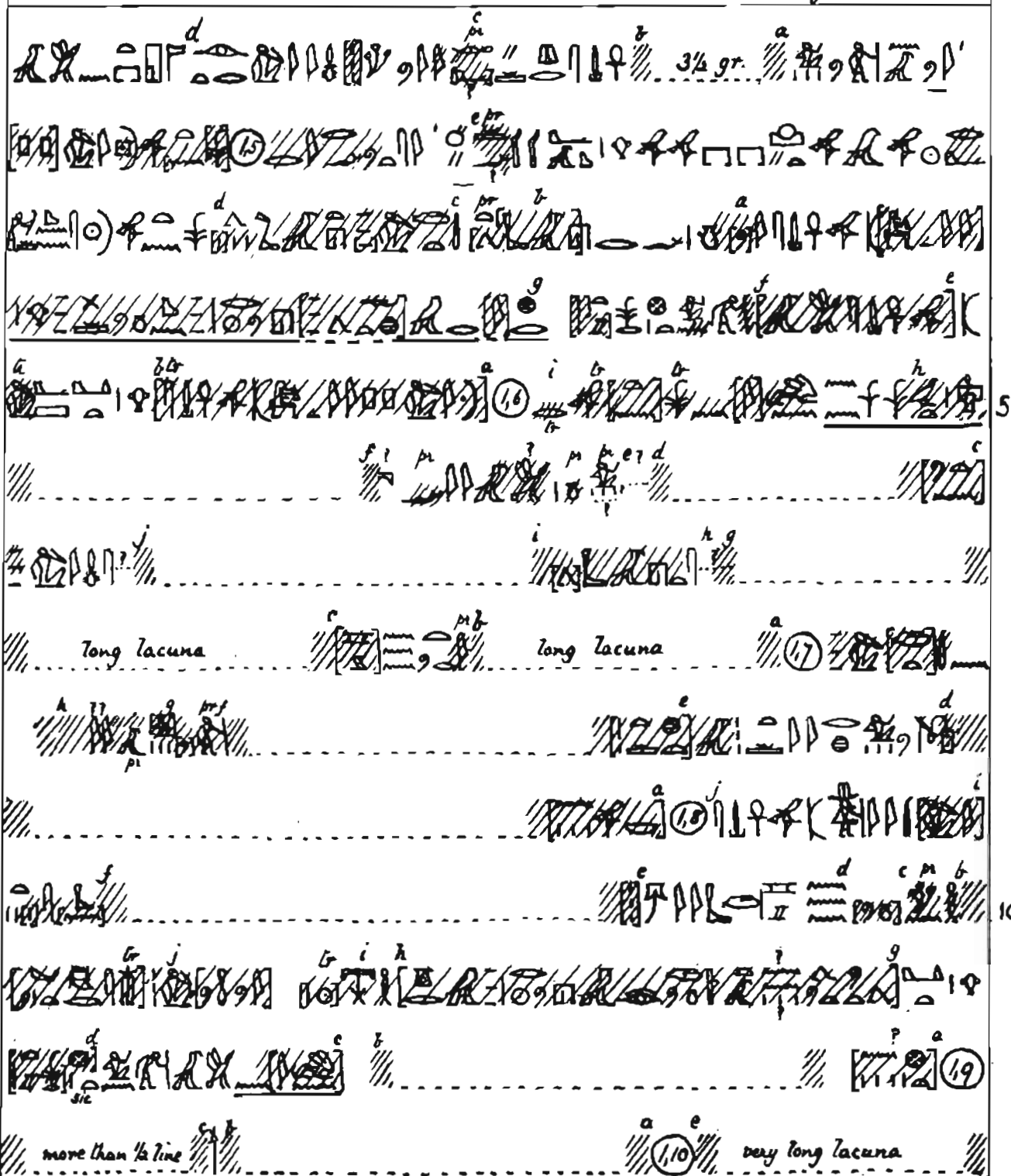
1, 1. ^a Clear in original and N; ph. wrongly more like $\overline{\text{z}}$. ^b 10 is a corruption of R ; so again towards end of this line at ^c; Siruhe, Cairo ostrakon, 7; Pap. Leningrad III 6A, recto, 116. ^d Insert $\langle \text{R} \rangle$. ^e Probably for $\overline{\text{z}}$ R $\overline{\text{z}}$ f $\overline{\text{z}}$; for hsw as writing of hsw compare $\overline{\text{z}}$ R $\overline{\text{z}}$ f Decree of Amenophis, son of Hapu, 14-5, with $\overline{\text{z}}$ R $\overline{\text{z}}$ f Anast. IV, 4, 3. ^f has been altered or corrected; see ph. ^g Corrupt for R ; see above note ^b.

3-4. ^a Probably emend $\overline{\text{z}}$ R $\overline{\text{z}}$ f $\overline{\text{z}}$, an emendation which goes back to Goodwin; the alternatives proposed by M. and by Piehl (ZAS XLII, 60) are impossible. ^b corrected from f .

1, 2. ^a Neither w nor yet a proper f , though probably derived from the latter; so always below in this royal name. ^b Emend $\overline{\text{z}}$ R $\overline{\text{z}}$? ^c Emend $\overline{\text{z}}$ R $\overline{\text{z}}$, cf. my restoration of Two Brothers, 1, 6. ^d f is certain, see ph.; M. wrongly f . The MS reading is a confusion of $\overline{\text{z}}$ R $\overline{\text{z}}$ and $\overline{\text{z}}$ R $\overline{\text{z}}$ f ; the latter is doubtless the true reading. ^e The dot (so too below 2, 5, 7, but not 1, 2; 2, 4) is an abortive O ; in cartouches L-Eg. scribes often insert a O where it does not belong, see ZAS. XLII, 54. ^f See above, note ^a of this same line.

1, 3. ^a Sic, in place of the usual f . ^b Cf. 2, 1. ^c Emend $\overline{\text{z}}$ R $\overline{\text{z}}$. ^d I see $\overline{\text{z}}$ R $\overline{\text{z}}$ with some fibres lost. Perhaps the true reading was $\overline{\text{z}}$ R $\overline{\text{z}}$ f $\overline{\text{z}}$ (^d is 32mm), though some strokes would remain unexplained.

1, 4. ^{a-b} See ph. for the traces. O is more likely than f ; f might be f ; left of this are 3 lips. Not room for MS f in the lacuna; perhaps restore $\overline{\text{z}}$ R $\overline{\text{z}}$ f $\overline{\text{z}}$. ^{c-d} 20mm. The apparently detached fragment before is in place, but the signs are not legible with certainty; they resemble $\overline{\text{z}}$ R $\overline{\text{z}}$ f $\overline{\text{z}}$ or 9, see ph.



Various misplaced fragments are mounted amidst or below the remains of page 1. Some of these have been restored to their approximate or exact place in the text given above. The rest are illegible with one exception. It seems possible that the beginning of the royal name here adjoins the remainder of that name in 2, 11, see note thereon.



long lacuna

5
 10
 15

1,10. ^a Somewhere in this lacuna must have stood an indication that Apophis is now the speaker. It is highly improbable that p.1 contained more than 10 lines.

2,1. ^a Clear traces of the tails of ~~𓂏~~ and ~~𓂏~~.

^b The space suits well. ^c The first word of the rubric is displaced and mounted at the beginning of 3,1. ^d This meaningless extension of 1 ~~𓂏~~ borrows its ~~𓂏~~ from the pronoun written ~~𓂏~~ below 3,1. So too above 1,5 and written ~~𓂏~~ in the same formula, ~~𓂏~~.

2,2. ^a See above 1,2, note ^f. ^b See above 1,2, note ^a.

^c The superfluous second ~~𓂏~~ (again below 2,3, ~~𓂏~~; 2,4.5.6) is always written small and never very distinctly. ^d 1 ~~𓂏~~ is meaningless and to be omitted; so too below 2,3, ~~𓂏~~; 2,6.

^e A preposition, probably <1 ~~𓂏~~> is omitted here. ^f Inserted later as a correction.

3 ~~𓂏~~ is large like ~~𓂏~~; cf. ~~𓂏~~ for ~~𓂏~~ above 1,2 and ~~𓂏~~ in Wenamūn, see there, note ^e on [3,42].

^h A mere space-filler, see above note ⁱ on 1,5.

2,3. ^{a-b} Below spelt in less eccentric fashion ~~𓂏~~; see 2,4.7. ^c See above 2,2, note ^c. ^d See above 2,2, note ^d. ^e See above 2,2, note ^c. ^f See above 2,2, note ^d.

3 Another space-filler.

2,4. ^a Insert <𓂏>? In this case ~~𓂏~~ must be understood as passive ~~𓂏~~.

2,5. ^a ~~𓂏~~ is for ~~𓂏~~ as (e.g.) in ~~𓂏~~ Pap. Bologna 1086,15; the converse writing ~~𓂏~~ for ~~𓂏~~ above Two Brothers, 17, 10, see note ^b thereon.

^b A tiny trace suits 9 fairly well; of ~~𓂏~~ there are good traces, decisive at the top.

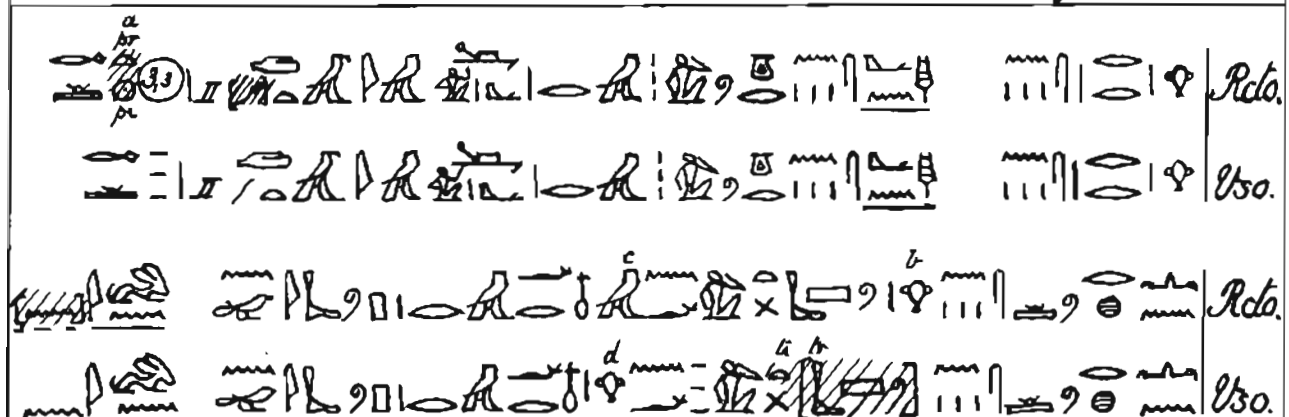
^c Certain, though the ~~𓂏~~ is disguised by some superimposed fragments; see too 1,8, above.

^d Insert <1 ~~𓂏~~> as above 1,8.

2,6. ^a One might have expected ~~𓂏~~ "their noise", but there seems no room for 9 before ~~𓂏~~; <𓂏> is to be understood before ~~𓂏~~. ^b After ~~𓂏~~, which is certain, I see ~~𓂏~~, see too ph.; the upper sign shows a curve not quite normal for ~~𓂏~~, but the sign can hardly be 9 erroneously repeated; formerly I thought of a reading ~~𓂏~~.

^c Omit 1 ~~𓂏~~, see 2,2, note ^d. ^{d-e} Perhaps a faulty writing of the verb belonging to ~~𓂏~~ "das Staunen" (Wörterb. IV, 320). ^f See below 3,2-3 and note ^a on Horus and Seth, 1,9.

2,7. ^a Trace of an upright stroke; this and the space both prohibit ~~𓂏~~ [w369]; one might read ~~𓂏~~ instead of ~~𓂏~~ but for the latter see ~~𓂏~~ Pap. Bibl. Nat. 199, 3, 7. ^b 1 ~~𓂏~~ is superfluous.

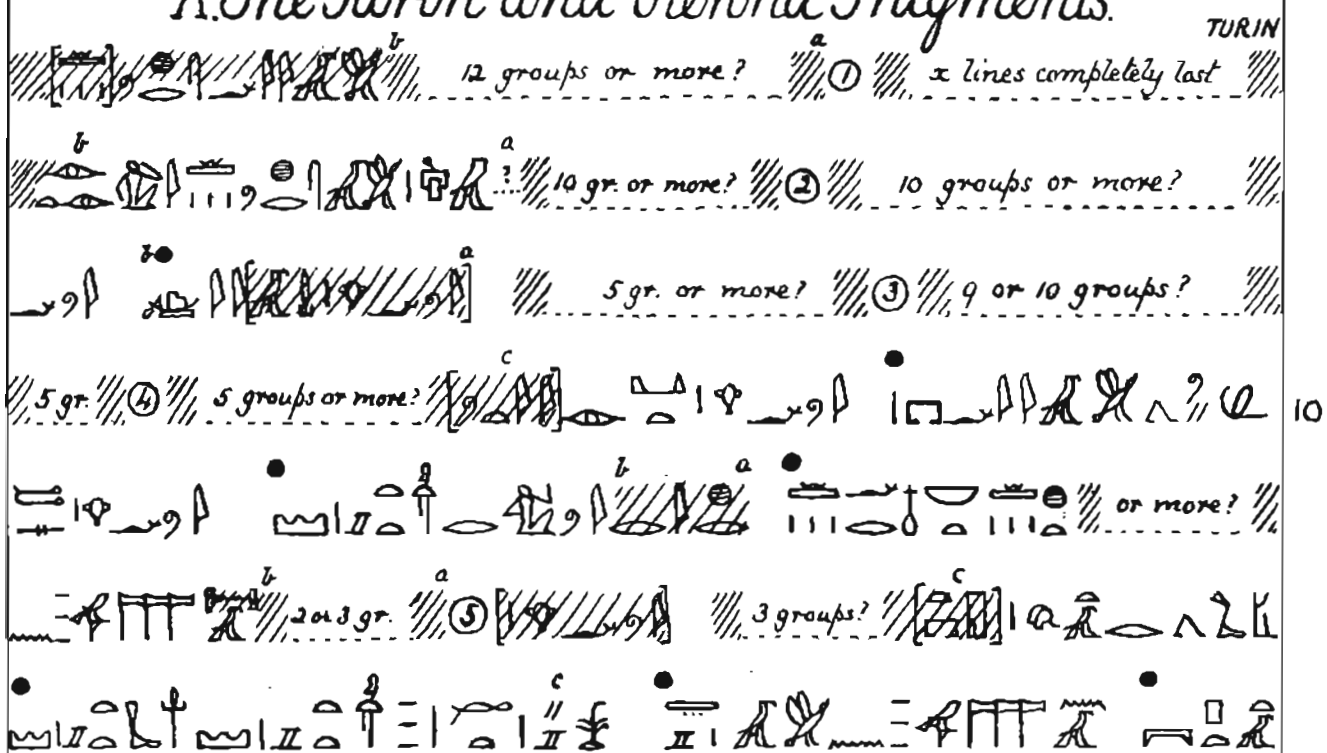


end of the line [hieroglyphs] Rdo 5

end lso.

The story of Apophis and Sekmenrē ends abruptly here, and is followed in 3, 4 by a manual of letter-writing.

IX. Khensemhab and the Spirit, from potsheerds in Turin, Vienna, Florence, and the Louvre. A. The Turin and Vienna Fragments.



3,3. ^a On this spelling see Horus and Seth, 1, q, note ^a.

^b Superfluous. ^c Probably superfluous and to be omitted.

^d To be omitted.

IX. Khemsemhab and the Spirit.

A. The Turin and Vienna Fragments.


Tur. 1. ^{a-b} A basis for estimating the amount lost at the beginnings and ends of the following lines is provided by the certain restoration of Tur. 9-10 below and the slightly less certain restoration of Tur. 7-8. It is impossible, however, to judge whether more was lost at the ends than at the beginnings, as here arbitrarily assumed.

Tur. 2. ^a  ^b Sic erroneously for .

Tur. 3. ^{a-b} Restored from Louvre 3, see below p. 93.

^c Cf. Flor. 2616, 5. 8. 10; Vi. 4. 5.

Tur. 4. ^{a-b} Černý: "Très indistinct et douteux; semble être corrigé sur des signes effacés."

^c Černý  ^a, but the restoration seems obvious.

Tur. 5. ^{a-b} A verb for "adored", "worshipped", "called upon" is required.

^c Probably to be read as plural adjectives: "southern, northern", etc.

Jur. 5

VI. VIENNA BEGINS

Jur.

VI.






Jur. 5



VI.

Jur.

VI.

Turin 5. ^{a-b} At Černý saw Q, for which he suggests Q̃. This is hardly probable, see the following notes. ^{b-c} If the restorations below in 7-8, 9-10 are correct, only 2 or 3 groups can be lost, so that the Vienna text must begin practically where the lacuna in Tur. starts. Turin 6. ^a A correction over 2.

Vi. 1. ^a Some lines may be lost. ^{b-c} □ seems to be certain, but suggests no word. Can the entire group be a corruption of , and should one emend in Tur.  <  >  <  > parallel to "the gods of the sky" and "earth" preceding?









Turin 6 ^{b-7} ^a. One might suggest for the latter part of the lacuna something like  comparing Louvre 11. It is unwise to try to guess the important word missing after p̄y.k. ^b Emend ; the name occurs several times below.


^c The following restoration is desiderated by the Spirit's answer below Tur. 9.


Vi. 2. ^{a-b} Clearly the high-priest's question was omitted in Vi; the reason may have been a kind of haplography, the question and answer having many words in common.

Turin 8. ^a Emend  or .

^{b-c} Emend  = .

^d Černý: "Sur la photographie on croirait voir  et on attend  (Gardiner) Je n'ai pas vu  au dessous de  sur l'original: ce pourrait être la faute du verre à travers lequel la photographie a été prise." He continues to say that in this case the missing  might be represented by the red stroke  later added below  in .

^e A correction added in red above the line. 5-9 Perhaps  of Flor. 2616, 5-6 (below p. 91).

Turin 9. ^{a-b} Completed from Tur. 6 above. ^c So the photo. apparently; omitted in the publication. ^d Černý O; but surely  must be read.

Vi. 3. ^a Ditto-graphy. ^b  serves as spacefiller; see Horus and Seth, note ^a on 3, 5.

Turin 10. ^a No more is left of line 10, but there are tiny traces of an eleventh line.

VIENNA
 perhaps about 6 gr.
 very long lacuna
 very long lacuna
 very long lacuna
 very long lacuna
 perhaps about 7 groups
 very
 long lacuna
 END

B. Florence 2616 and 2617.

[2616]
 10
 15

- Vi. 3. ^{a-b} One expects something like ~~[K 96 2 11 2 2 2 2 2]~~ see below Flor. 2616, 10.
Vi. 4. ^a Doubtless read ~~<9>~~ ~~11~~, as in the parallel passage Flor. 2616, 10 (below p. 93).
^b Restored from Flor. 2616, 8.
^{c-d} The lacunae at the ends of lines were doubtless all approximately equal, and appear from Jur. 7-8, 9-10 to have amounted to a little more than a whole line of my text.
Vi. 5. ^{a-b} Restored from Flor. 2616, 6. ^{c-d} See Vi. 4, note ^{c-d}.
Vi. 6. ^a Or ~~KX~~? ^{a-b} See Vi. 4, note ^{c-d}.
Vi. 7. ^a Emend ~~<0>~~ ~~11~~ & probably. ^b The hieratic sign ~~11~~ shows no hinder arm; cf. the Dyn. XVIII forms in Möller, Hier. Pal. I, II, no. 16. ^{c-d} See Vi. 4, note ^{c-d}.

- Vi. 8. ^a ~~9~~ is a mere dot. ^{b-c} The amount of loss is reached by deducting the restoration, for which see Tur. 10, from the full lacuna as estimated Vi. 4, note ^{c-d}.
Vi. 9. ^{a-b} See Vi. 4, note ^{c-d}. Somewhere in this lacuna perhaps stood ~~[Z 2 1 4 6 6 6]~~.
Vi. 10. ^a Perhaps omit 90; or else insert it after ~~11~~ & ~~11~~. ^b It seems highly probable that Flor. 2616, 1 followed closely upon this. One might even possibly connect the two as follows: ~~90~~ ~~[Z 2 1 4 6 6 6]~~ ~~11~~ ~~11~~.

B. Florence 2616 and 2617.

- N.B. For the connection between Flor. 2616, 1 and Vi. 10 see note ^b on the latter.
Abbreviations: G = Golénischeff's readings, Rec. de Trav. III, 4; M = Maspero, op. cit., III, 7.
Flor. 2616, 1. ^a G. ~~11~~; M. ~~11~~. Neither yields a sense; I saw nothing. ^b ~~11~~ along a flaw in the pottery.
Flor. 2616, 2. ^a The trace suits ~~11~~, high up. Probably restore ~~11~~ ~~11~~ ~~11~~, but presumably something must have stood below ~~11~~, perhaps ~~11~~. ^b Room for ~~11~~ or the like. ^c Emend ~~11~~.
^d Black; there are no rubrics or red verse-points in Flor. 2616.
Flor. 2616, 3. ^a For a similar spelling see Two Brothers, 7, 5. ^b Insert ~~11~~.
^c The common abbreviation for ~~11~~ ~~11~~. ^d Again insert ~~11~~.
Flor. 2616, 4. ^a Read ~~11~~. ^b Probably for ~~11~~. ^c ~~11~~ is required.

^d I saw ~~11~~. G. also reads ~~11~~. Gauthier, Livre des Rois, II, 89, n. 1 suspects a fictitious king, but Erman, Literatur, 221 emends ~~11~~ ~~11~~ ~~11~~. For ~~11~~ from ~~11~~, see Apoph. & Sekh. I, 2.
Flor. 2616, 5. ^a ~~11~~, i.e. ~~11~~, not ~~11~~ (G.), which is quite differently made. ^b Read ~~11~~ ~~11~~. ^c ~~11~~.

[Handwritten musical notation on a staff, featuring various notes, rests, and dynamic markings such as 'f' and 'p'. The notation includes some scribbles and corrections.]

[illegible]

9¹¹ extent unknown¹¹ ① Florence, 26/7.



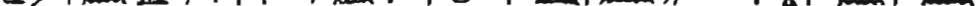
rest of the line lost

[illegible]

12 AC R^r amount lost uncertain^a ②

end of line             

amount lost unknown ^a(3)



④ 72 118 F

H. 2616



Fl. 2616

Fl. 2617

Fl. 2616

Fl. 2617

Fl. 2616 5

Fl. 2617

Fl. 2616

Fl. 2617

Fl. 2616

Fl. 2617 10

Short line. End. Fl. 2616







Short line. End. Fl. 2617

C. Louvre 667+700


very long lacuna x lines




very long lacuna

about 7 groups very long lacuna 15



Fl. 2616, 10. ^a  G 9 ^a ; M 9 ^a . The reading  seems necessary, but in both texts the sign has an ambiguous and exceptional form. ^b Here and thrice below  seems demanded by the context. Perhaps a case of "assimilation of pronouns." ^c Emend B1 .



























Fl. 2617, 5. ^{a, b, c} See the corresponding notes on Fl. 2616, 10.


Fl. 2617, 6. ^a Emend .



Fl. 2616, 11. (ter) See Fl. 2616, 10, note ^b. ^b For 9  9  , see Horus and Seth, 15, 13, note ^{b, c}.


Fl. 2617, 6. ^{b, c} See the notes on the same words in the parallel text. ^c The next few words are very obscure.
































Fl. 2616, 12. ^{a-b}  is written . The correct form of the name seems to be given by Jg. above, p. 90.

Fl. 2617, 7. ^{a-b} I saw                   For the probable true reading         see the preceding note.

Fl. 2616, 12. ^c Insert  as in the parallel text.












































Fl. 2617, 8. ^a , not .




Fl. 2617, 9. ^a Apparently not .











































Fl. 2617, 10. ^a On the bottom of the cup of which Fl. 2617 is a fragment are some signs, read by me                       , but which Maspero, probably better, gives as        . To be verified.
























C. Louvre 667 + 700.

N.B. It seems certain that this text followed the Florence text, but at what ^[interval is unknown].

L. 1. ^{a-b}                       The  is exactly like that of  in L. 8 and is hardly doubtful. The  appears to have been corrected, as it shows ink of two colours. At first sight it appears like , but in all probability it is . In any case the cartouche must contain a writing of                 Fl. 2616, 3. ^{c-d} Probably about 3/4 of the line are lost.

L. 2. ^a  Spiegelberg read  (i.e. the word for "total" to be transcribed as ); this seems hardly possible. ^{b-c} About 3/4 of a line lost.

L. 3. ^a                       The scribe probably meant to write                     cf. J. 4. ^{b-c} Nearly 3/4 line.

L. 4. ^a                        see above L. 1, note ^{a-b}. ^b Spiegelberg omits all the rest of this line visible at the top of Louvre 700.

perhaps about 9 groups

5

10

lacuna of uncertain length

The eleventh line of the Louvre potsherd was its last line, and may possibly also have contained the conclusion of the entire story.

X. Concerning a King and a Goddess,
from fragments of a papyrus in Berlin and Vienna.
A. Pap. Berlin 3020, recto.

amount doubtful (1,4) nearly a line (1,3) entirely lost (1,1-2) x pages lost ^{recto}

amount [Egyptian hieroglyphs] (1,5) [Egyptian hieroglyphs]

nearly a line (1,7) nearly a line (1,6) lost unknown

[Egyptian hieroglyphs] (1,x) 5 or more lines lost (1,8 foll.)

rest of the line lost [Egyptian hieroglyphs] (2,1) 5

[Egyptian hieroglyphs] (2,3) rest of the line lost [Egyptian hieroglyphs] (2,2)

[Egyptian hieroglyphs] (2,4) rest of the line lost

rest of line [Egyptian hieroglyphs] (2,5)

rest of line lost [Egyptian hieroglyphs] (2,6) lost

3 gr. (2,8) rest of line lost [Egyptian hieroglyphs] (2,7) 10

about 7 gr. (2,9) rest of line lost [Egyptian hieroglyphs]

rest [Egyptian hieroglyphs] about 7 groups (2,10) rest of line lost [Egyptian hieroglyphs]

rest of the line lost [Egyptian hieroglyphs] about 9 groups (2,11) of line lost

Several lines are missing at the bottom of the page. For the verso of
Pap. Berlin 3020 see below p. 98.

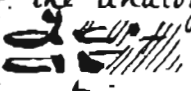
X. Concerning a King and a Goddess.

A Pap. Berlin 3020, recto.

For the question whether the Berlin fragment preceded that in Vienna, or vice versa, see the Introduction.

1, x. ^a The designation 1, x here denotes the last line of p. 1, which may itself have been preceded by several pages.

2, 1. ^a For the unusual division of a word in passing from one line to another cf. the analogous cases in the Blinding of Truth, see 2, 3, note ^a.

2, 2. ^a  The reading of this rare word (Wörterb. II, 439) here is not quite certain.


2, 5. ^a Uncertain. The supposed  is  ^b Not .



2, 8. ^a Sic; accordingly not .

B. Pap. Vienna 36.




// at least // ② // unknown length // // at least 12 groups lost // ① // ^{x+} x pages lost ^{recto}
 // at least // ③ // length of lacuna unknown // // 10 groups lost //
 // length of lacuna unknown // // 10 groups lost //
 // // at least 8 groups lost // ④
 // // at least 10 groups lost // ⑤ // length of lacuna unknown // 5
 // // at least 12 groups lost // ⑥ // amount of loss unknown //
 // // at least 12 groups lost // ⑦ // length of lacuna unknown //
 // // at least 13 groups lost // ⑧ // length of lacuna unknown // 9 //
 // // at least 12 groups // ⑨ // length of lacuna unknown //
 // more // ⑩ // length of lacuna unknown // // 10
 // // than 5 groups //
 // // length unknown // ⑪ // length unknown //
 // // length unknown // ⑫ // length unknown //
 // // length unknown // ⑬ // length unknown //
 // // ⑭ // 15
 rest lost


B. Pap. Vienna 36.

Recto. 6. Since there is no stroke after □, it seems necessary to suppose that these words are part of some such word as □ .

Recto. 11. ^a The unusual det.  seems to be borrowed ultimately from .

Recto. 12. ^a For this not very common arrangement of the signs see verso, 12; Berlin, verso 4; Blinding of Truth, 2, 4; 7, 7.

Recto. 13. ^{a-b} Perhaps a mere writing of . Cf.  in  regularly in Pap. Ch. Beatty V.

Recto. 14. ^a The fem. gender suggests that  is to be restored, cf. recto, 4, above.


^{xt} ① x pages lost verso

 rest  amount of loss unknown ② rest of line lost

 amount of loss unknown ③ of line lost

 amount of loss unknown ④ rest of line lost

 amount of loss unknown ⑤ rest of line lost  5

 amount of loss unknown ⑥ rest of line lost 

 amount of loss unknown ⑦ rest of line lost 

 amount of loss unknown ⑧ rest of line lost

 amount of loss unknown ⑨ rest of line lost

 amount of loss unknown ⑩ rest of line lost  2 1/2 groups 10

 rest  

 amount of loss unknown ⑪ of line lost

 amount of loss unknown ⑫ rest of line lost 

 amount of loss unknown ⑬ rest of line lost 

 rest of line lost  15

Line 13 was the bottom line of the page.

Uso. 1. ^{a-b} Very difficult to see, but probably part of the usual formula.

Uso. 4. ^a Two tails are visible. See the published facsimile.

Uso. 7. ^a Before the original I read $1 \frac{\text{P}^1}{\text{P}^1} //$; but see the facsimile.

Uso. 9. ^a A correction above the line.

Uso. 11. ^a So clearly in the facsimile.

Uso. 13. ^a Emend $\text{III } 9 \text{ } \text{ⲙ}$. For the entire sentence see Horus and Seth, 5, 7; 6, 4-5.

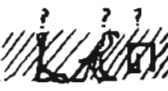



C. Pap. Berlin 3020, verso.

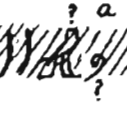

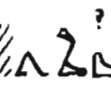

// amount lost doubtful? // ② // long lacuna // ^c // ^f // long lacuna // ^a // ① x pages lost verso
 // amount lost //  //
 //  // long lacuna // ③ // doubtful //
 //  // doubtful // ④ // amount lost doubtful //
 // long lacuna // ⑤ // amount lost doubtful //  5
 // doubtful // ⑥ // amount lost doubtful //  ^b ^{atr} //
 // ⑦ // amount lost doubtful //  ^a //  //
 // amount doubtful? //  // about 3-4 gr. //  ^a ^f // doubtful amount // ^f //
 // long lac. //  //  //  // ⑧
 //  // ⑩ // long lacuna //  ^a // amount doubtful // ⑨ // 10
 // long lacuna // ⑪ // amount doubtful //  //  //
 // long lacuna // ^{li} // long lac. // ⑫ // long lacuna //  ^f ^a //





The remaining lines of the page are completely lost.


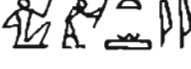


XI. From an unidentified Tale.


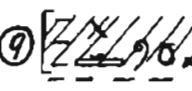
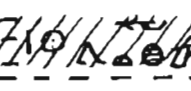


on a flake of limestone, Brussels E. 6428.

8 groups?  3 groups?    x lines last

about  3 groups?  8 groups  2-3 groups 

 2 groups?  8 groups?  3 groups?  8 groups?




7 groups?    7 or 8 groups? 


     5

End

Index to the Notes.

N.B. This index makes no claim to completeness, and seeks only to facilitate reference to the more interesting spellings and textual phenomena noted. In a few cases the text itself is quoted, not the notes. The abbreviations employed need no explanation.

Arrangements of signs, noteworthy:  T. Br. 4, 1^b;  n.w., H&S. 2, 4^a;  R&S, U, recto, [12^a]
Assimilation of pronouns: T. Br. 3, 5^a; 7, 8^c; 9, 6^b; 15, 10^{b-c}; Bl. Tr. 5, 4^a; Kh. Flor. 2616, 10^a.

Black signs in midst of rubric for superstitious reasons:  T. Br. 1, 8^d; 19, 3.

Coptic: $\alpha\eta\zeta\eta\theta\epsilon$, Bl. Tr. 5, 1^a; $\alpha\zeta\rho\alpha\kappa$, H&S. 7, 12^a; $\epsilon\rho\epsilon$, Jop. 1, 5^d; $\epsilon\iota\sigma\sigma\rho$, Wen. 1, 3^a; $\mu\alpha\gamma\alpha\alpha\gamma$, T. Br. 5, 1^c; $\mu\mu\sigma$, Akl. "there", Wen. 2, 74^{b-c}; $\bar{m}n\bar{f}y$, Wen. 1, x + 23^{b-c}; $\eta\alpha\alpha\gamma$ "yarn", H&S. 8, 12^b; $\eta\eta\gamma$, Wen. 2, 63^{a-b}; $\bar{n}t\epsilon$, prep., Wen. 1, x + 21^a; $\bar{n}t\bar{n}$, conjunctive, H&S. 8, 9^b; $\bar{n}t\epsilon\rho\epsilon\gamma$, T. Br. 5, 1^a; $\sigma\gamma\alpha\alpha\tau\gamma$, H&S. 4, 1^b; $\sigma\gamma\bar{n}t\alpha\gamma$, Wen. 2, 29^a; $\omega\epsilon$, Wen. 1, 12^d; $\omega\alpha\tau\alpha\gamma$, Wen. 1, 19^a; $\gamma\sigma\sigma\gamma$ "day", Wen. 1, x + 16^b; $\gamma\rho\epsilon\gamma$, Akl. "days", Wen. 1, 21^a.

XI. From an unidentified Tale.

$q, {}^a 10$ is superfluous. For the same old version of this formula see Doomed Prince, 4, 11.

Cross x to mark an omission, H & S, 12, 2^{b-c}

Determinatives, abnormal or wrong; 𐎶𐎵 for 𐎶𐎵 , T.Br. 8, 4^c; 𐎶𐎵𐎶𐎵𐎶𐎵𐎶𐎵𐎶𐎵 , H&S, 3, 9^{a-b}; 𐎶𐎵𐎶𐎵𐎶𐎵 , T.Br. 12, 2^a; 𐎶𐎵 , T.Br. 15, 5^b; H&S, 5, 7^a; 𐎶𐎵𐎶𐎵𐎶𐎵 'end', H&S, 8, 3^a.

Diacritical sign ¶, H & S. 10, 6 (p. 50a):

Dittography: D.P. 8, 5^a; Bl. Tr. 8, 5^{b-c}; due to changing line, T. Br. 7, 8^a; Bl. Tr. 9, 5^a; H & S. 4, 5^a; 5, 9^a; 5, 14^a.

Division of words, awkward, in passing from line to line: Bl. Tr. 2, 3^a; K. & G. Beel.
recto, 2, 1^a

Forms, grammatical: 𐤀𐤁𐤏, Wen. 2, 54^c; 𐤀𐤁𐤏𐤏, Jop. 1, 5^d; 𐤀𐤁𐤏𐤏𐤏 "until", T. Br. 4, 6^b; Bl. Tr. 7, 6^b; H. & S. 13, 3^{b-c}; 𐤀𐤁𐤏𐤏𐤏, sdm.f, Jop. 2, 11^{b-c}; 𐤀𐤁𐤏𐤏𐤏𐤏, T. Br. 4, 10^b; 6, 5^c; 18, 3^b; H. & S. 1, 5^d; 𐤀𐤁𐤏𐤏𐤏𐤏 for 𐤀𐤁𐤏𐤏𐤏, H. & S. 8, 9^b; 𐤀𐤁𐤏𐤏𐤏𐤏 for 𐤀𐤁𐤏𐤏𐤏, Jop. 2, 9^b; 𐤀𐤁𐤏𐤏𐤏𐤏𐤏 introducing object, Wen. 2, 20^a; 𐤀𐤁𐤏𐤏𐤏𐤏𐤏 "namely", Wen. 2, 25^c; 𐤀𐤁𐤏𐤏𐤏𐤏𐤏 for 𐤀𐤁𐤏𐤏𐤏𐤏 in iw.f + sdm, T. Br. 7, 1^a; 14, 5^a; 19, 9^a; Apop. 2, 10^c; 𐤀𐤁𐤏 of passive omitted, D. P. 7, 7^a; T. Br. 2, 2^b; 12, 4^b; Kh. Vi. 4^a. See also Coptic, Pronouns.

Groups, unusual: $\frac{2}{3}$ for $\frac{2}{3}$, T.Br. 3, 2^c; initial 1^c, Wen. 2, 14^a; 9^f after det. of words with final s, T.Br. 8, 1; 9, 7^a.

Hieratic: see under Signs.

Homœoteleuton: D. P. 6, 14^{a-b}; Kh., Vi. 2^{a-b}.

Numerals in red: T. Br. 3, 5; 8, 5; 13, 5; H&S. 13, 8; 13, 12^c

Omissions: due to changing line, D. P. 4, 9^a; T. Br. 4, 3^a; 4, 10^a; 5, 6^a; Wen. 2, 15^a; of uniliteral words, owing to the same sign following: <𐎠> mshw, T. Br. 6, 7^a; <𐎠> rh, T. Br. 3, 6^c; 10, 2^b; <𐎠> sfh, H&S. 9, 2^{c-d}; similarly, <𐎠> before 9^f, T. Br. 7, 6^b; H&S. 10, 9^a; of prepositions, not here collected except in the above cases, but very common, esp. in Wen.

Phrases, particular: 𐎠𐎠𐎠 T. Br. 5, 1^c; 𐎠𐎠𐎠 H&S. 4, 1^b; 𐎠𐎠𐎠 "whether ... or," Wen. 1, 17^a; 𐎠𐎠𐎠 "whatever his name," Wen. 1, 20^a; 𐎠𐎠𐎠 "prevail over," H&S. 1, 10^{b-c}.

Pronouns: suffixes. 𐎠 1st. f. sing. of goddess, H&S. 16, 2^b; 9 1st. m. sing. after fem. infinitive, H&S. 4, 9; Wen. 1, x+1^b; 2, 74^d; 2, 80^a; 𐎠 9, H&S. 2, 4^c; 𐎠 9^f for 𐎠 𐎠, K&G, Vi. recto, 13^a; see too under Forms, grammatical; dependent, 𐎠 for old 𐎠 9, Bl. Tr. 6, 7; Wen. 2, 26^c; 𐎠 H&S. 7, 1^a; Wen. 1, x+3^a; 𐎠 for 9^f or 𐎠 𐎠 T. Br. 15, 10^a; 17, 8^a; Bl. Tr. 5, 6^b; 8, 6^a.

Signs, particular: 𐎠 for 𐎠, T. Br. 7, 6^a; 𐎠 for 𐎠, D. P. 7, 3.5.11.14; T. Br. 15, 9^c; 17, 7^a; Wen. 1, 7^a; 𐎠 det. hms, Wen. 1, x+13^b; 𐎠 for 𐎠 in swg, Wen. 2, 22^c; 𐎠 for 𐎠 hms, H&S. 5, 5^b; 𐎠 with uraeus, D. P. 4, 7; 5, 8; H&S. 3, 8^a; 6, 11^a; 𐎠 h(i), without hinder arm, Kh., Vi. 7^b; 𐎠 h(i), T. Br. 6, 8^a; 𐎠 Bl. Tr. 7, 3^a (p. 34a); 𐎠 and 𐎠 identical, Bl. Tr. 7, 6^c; H&S. 4, 2^a; 𐎠 and 𐎠 confused, H&S. 9, 1^a; 𐎠 for 𐎠, T. Br. 6, 3^a; 7, 9^a; 𐎠 for 𐎠, T. Br. 7, 9^b; 𐎠 T. Br. 1, 4^{a-b}; 𐎠 initial form of 𐎠, T. Br. 5, 1; Bl. Tr. 11, 5^c; Wen. 1, x+5^a; Kh., L 11^a; 𐎠 replaced by 𐎠, Bl. Tr. 9, 3^a; 𐎠 H&S. 5, 4^a; 𐎠 and 𐎠 (𐎠), Wen. 2, 28^a; 𐎠 for 𐎠, Bl. Tr. 8, 1^b; 𐎠 monogram for 𐎠, Wen. 2, 40^c; 𐎠 Wen. 2, 45^b; 𐎠 superfluously at the beginning of cartouches, Apop. 1, 2^f; Kh., Fl. 26/6, 4^d; ligatures 𐎠, 𐎠 replace simple numerals 1, 11 under month-sign 𐎠, Wen. 1, 8^a; 𐎠 substituted for 𐎠, D. P. 8, 4^b; for 𐎠, H&S. 10, 9^b; 𐎠 hsy, Wen. 1, 1^d; distinction between 𐎠 and 𐎠, D. P. 7, 15^a; 𐎠 H&S. 13, 3^a; Wen. 2, 38^a; 𐎠 Wen. 2, 71^a; 𐎠 written for 𐎠 D. P. 7, 7^a; 𐎠 Wen. 2, 40^b; 𐎠 replaced by hieratic 𐎠, T. Br. 19, 7^a; hieratic 𐎠, Wen. 1, 9^b; 𐎠 H&S. 8, 13^b; 𐎠 H&S. 6, 14^a; 𐎠 for 𐎠, H&S. 2, 3^a. See also Arrangements of signs, Diacritical sign 𐎠, and Groups.

Space-fillers and space-filling devices: 𐎠 Wen. 1, 9^a; 1, 11^c; 𐎠 Wen. 1, x+13^a; 𐎠 Apop. 1, 5^c; 𐎠 instead of simple 𐎠, T. Br. 4, 6^c; 12, 4^a; 12, 6^a; 13, 4^a; 𐎠 instead of simple 𐎠, T. Br. 8, 5^a (p. 17a); H&S. 3, 5^a; Kh., Vi. 3^b.

Spellings, noteworthy: 𐎠𐎠𐎠 for 𐎠w-tw, Wen. 2, 81^b; 𐎠𐎠𐎠 Wen. 1, x+4^d; 𐎠𐎠 Apop. 3, 1;

(Spellings, noteworthy, continued) 𐎓𐎔 Wen. 1, x+4^b; 𐎓𐎔𐎕 H&S. 6, 8^c; Wen. 1, 6^a; 𐎓𐎔𐎕 nty nb, Wen. 2, 70^b; 𐎓𐎔𐎕 nty-nb, Wen. 2, 9^b; 𐎓𐎔 for 𐎓𐎔 etc., Wen. 1, x+8^d; 𐎓𐎔𐎕 , H&S. 8, 11^b; Wen. 2, 64^b; 𐎓𐎔𐎕 rmi "weep", H&S. 6, 14^b (but see Additions and Corrections); 𐎓𐎔 prep., H&S. 15, 2^c; 𐎓𐎔 "face", Wen. 1, x+6^a; 𐎓𐎔 prep., Wen. 2, 3^a; 𐎓𐎔𐎕 Wen. 2, 18^{b-c}; 𐎓𐎔 , Wen. 1, 6^d; 𐎓𐎔𐎕 we, Wen. 1, 12^d (but participle 𐎓𐎔𐎕 Wen. 1, 23^c); 𐎓𐎔𐎕 H&S. 2, 5^c; 6, 8^e; Wen. 2, 63^c.

Spellings with elements borrowed from other words (see too next rubric): 𐎓𐎔𐎕 , Wen. 1, x+16^a; 𐎓𐎔𐎕 "moment", T.Br. 18, 2^c; H&S. 1, 9^a; Apop. 2, 6^f; 𐎓𐎔𐎕 "dog", D.P. 7, 7^d; 𐎓𐎔𐎕 verb, T.Br. 10, 9^b; 19, 10^b; H&S. 12, 3^b; 𐎓𐎔𐎕 "tonab", Wen. 2, 52^a; 𐎓𐎔𐎕 wcf, H&S. 4, 11^{a-b}; 𐎓𐎔𐎕 , H&S. 13, 3^c; 𐎓𐎔𐎕 hsp, H&S. 11, 9^a; 𐎓𐎔𐎕 hr.f n(m), Wen. 1, x+8^{b-c}; 𐎓𐎔𐎕 ht, Apop. 2, 29; 𐎓𐎔𐎕 ht, Wen. 3, 12^c; 𐎓𐎔𐎕 "shore", Wen. 3, 11^e; 𐎓𐎔𐎕 sft, T.Br. 7, 9^a; 𐎓𐎔𐎕 sft, H&S. 9, 2^{c-d}; 𐎓𐎔𐎕 shf(?), "answer" letter, H&S. 14, 11^a; 𐎓𐎔𐎕 , Wen. 2, 1^a; 𐎓𐎔𐎕 , T.Br. 12, 3^a; 𐎓𐎔𐎕 , T.Br. 18, 10^c; 𐎓𐎔𐎕 , H&S. 8, 4^b; 𐎓𐎔𐎕 , H&S. 13, 8^a; 𐎓𐎔𐎕 , Wen. 1, 17^b.

Spellings, would-be phonetic (see too last rubric): 𐎓𐎔𐎕 eioap, Wen. 1, 3^a; 𐎓𐎔𐎕 , T.Br. 17, 10^b; 𐎓𐎔 for prothetic 𐎓𐎔 , Apop. 2, 5^a; 𐎓𐎔𐎕 ANSHOE, Bl. Tr. 5, 1^a; 𐎓𐎔𐎕 MNTY- Wen. 1, x+23^{b-c}; 𐎓𐎔 for 𐎓𐎔 "for" (?), Wen. 2, 72^a; 𐎓𐎔 indef. art., Wen. 1, x+14^b; 𐎓𐎔 "namely", Job. 2, 10^a; 𐎓𐎔 prep. NTE-, Wen. 1, x+21^a (p. 67a); 𐎓𐎔 "when", H&S. 13, 2^a; 𐎓𐎔 "when", T.Br. 5, 7^d; 𐎓𐎔𐎕 for 𐎓𐎔𐎕 , Apop. 1, 1^d; 𐎓𐎔𐎕 200y, Wen. 1, x+16^b; 𐎓𐎔𐎕 , Akh. 2pey, Wen. 1, 21^a; 𐎓𐎔𐎕 200y, Wen. 1, 19^a. See too Coptic; Forms, grammatical.

Verse-point before, not after, 𐎓𐎔 : D.P. 4, 12^a; 6, 8^a.

Words, difficult or dubious: 𐎓𐎔 , Ast. 2, x+18^b; 𐎓𐎔 T.Br. 6, 5^a; 15, 9^a; 𐎓𐎔 , H&G, Bul. recto, 2, 2^a; 𐎓𐎔𐎕 , Wen. 3, 11^{a-b}; 𐎓𐎔𐎕 , T.Br. 1, 10^c; 𐎓𐎔𐎕 , Fl. 26/6, 7^b; 𐎓𐎔𐎕 , Wen. 2, 35^{a-b}; 𐎓𐎔𐎕 Wen. 1, 14^b; 𐎓𐎔𐎕 , Apop. 2, 6^{d-e}.


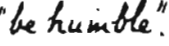

Words, substitution of associated: 𐎓𐎔 written instead of 𐎓𐎔 , T.Br. 3, 1^c.

Words with unusual gender: 𐎓𐎔𐎕 fem. Wen. 2, 75^a; doubtful, 𐎓𐎔𐎕 *Wen. 1, 12^a; 𐎓𐎔 fem. H&S. 1, 10^{b-c}; 11, 6-7.

Additions and Corrections

p. 22a. For 12, 7. ^a read 12, 8. ^a.

p. 34a. 8, 6. Add ^a before the note.

p. 42a. Note ^c on 4, 9 has been omitted. It should read:—  is here doubtless a 3ae. infirmae verb. cf. Sa'idic  "humiliate" with  "be humble". For the writing of the suffix 1st. sing. see Wenamün 1, x+1, note ^b.

p. 44a. In note ^c on 6, 8 read  in place of .

p. 45a. Note ^b on 6, 14. The Berlin dictionary (V, 367) postulates a verb tm meaning "to cast down (one's) eyes", sometimes in the sense "to be ashamed". I prefer my own interpretation, but freely admit that it stands in need of further proof.

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